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41 Great Paramount Pictures

No. 11

SEPTEMBER RELEASES

GLORIA SWANSON in "Her Gilded Cage"

WILLIAM de MILLE'S "Nice People"

RODOLPH VALENTINO in "Blood and Sand"

"THE VALLEY OF SILENT MEN" Cosmopolitan

"THE SIREN CALL" with Dorothy Dalton

JACK HOLT in "While Satan Sleeps"

CECIL B. DE MILLE'S "Manslaughter"

Jesse L. Lasky presents

CECIL B. DeMILLE'S PRODUCTION

"Manslaughter"

with THOMAS MEIGHAN LEATRICE JOY and LOIS WILSON

The masterpiece of the world's master producer. One of the two biggest pictures of the year.

By Alice Duer Miller. Scenario by Jeanie Macpherson

A Paramount Picture

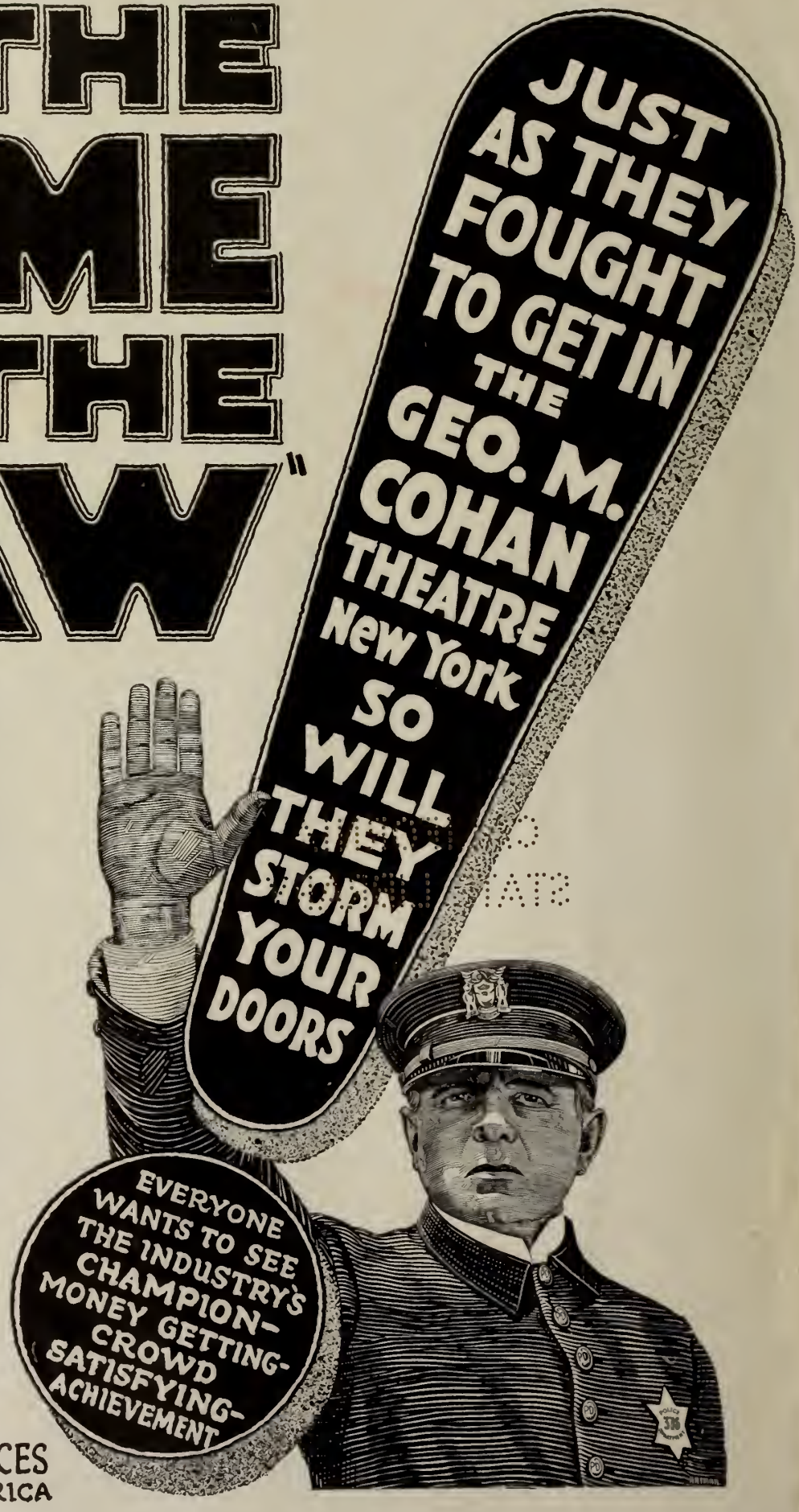
A Tale of the Mad Age—

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE., NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 57. No. 6 August 5, 1922 Price 25 Cents

"IN THE NAME OF THE LAW"


JUST AS THEY FOUGHT TO GET IN THE GEO. M. COHAN THEATRE New York SO WILL THEY STORM YOUR DOORS
EVERYONE WANTS TO SEE THE INDUSTRY'S CHAMPION-MONEY GETTING-CROWD SATISFYING-ACHIEVEMENT

ABSOLUTELY the most colossal and stupendous box office and exploitation proposition the show business has known in years—

Staggered blase New York like a ton of dynamite—blew Broadway to bits—ripped open Harlem and the Bronx—rocked Brooklyn and the outlying districts—

Frenzied thousands overwhelmed and all but wrecked the Cohan theatre—New York literally plastered with signs and banners in the GREATEST EXPLOITATION CAMPAIGN OF ALL TIME—

If Ringling had this show he'd throw away his circus and put "In the Name of the Law" under canvas — With its marvelous POLICE TIE-UP IT'S POSITIVELY THE GREATEST THING YOU'VE EVER SEEN—

A REAL SHOW FOR REAL SHOWMEN!

IT'S AN R-C PICTURE REG U.S. PAT. OFF.

Wire your nearest F. B. O. Exchange NOW!

Distributed by
FILM BOOKING OFFICES
OF AMERICA

It Never Happened Before in the Industry!

Six first-run Broadway theatres, during the week of July 2nd, played five different

MERMAID COMEDIES

JACK WHITE PRODUCTIONS

and exploited the pictures in electric lights.

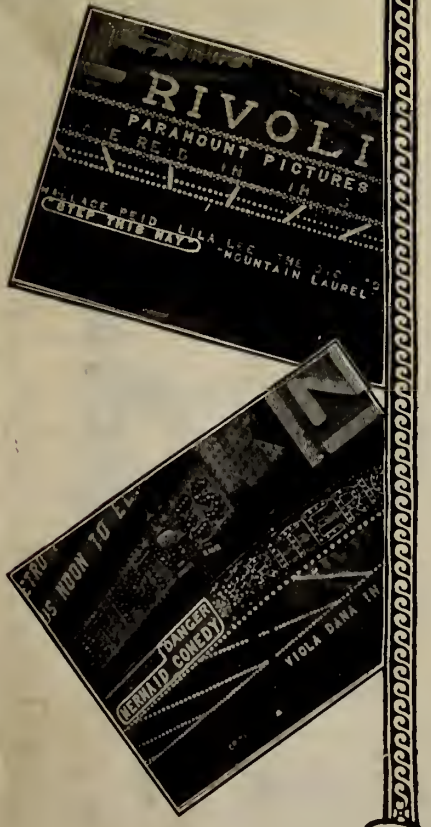
Previous pictures have played day-and-date, but never before have five different comedies of one brand played on Broadway at the same time.
Here are the theatres:

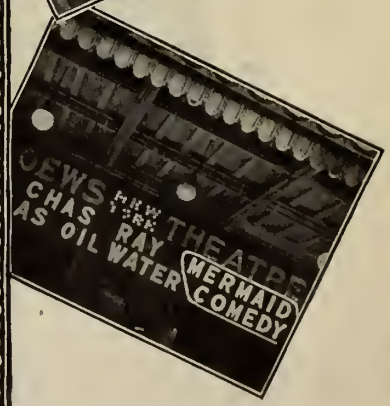
CAPITOL	STRAND
RIVOLI	CRITERION
LOEW'S STATE	N. Y. ROOF

The Capitol, in addition, played "The One Man Reunion," one of Wilderness Tales, by Robert C. Bruce.

All the above pictures are among

Educational's Nationally Advertised Short Subjects





Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

Contract Number:

4 Roosevelt, Chicago
Messrs. Balaban & Katz
July 31st—Indefinite

5 Heilig, Portland, Ore.
Mr. Calvin Heilig
July 30th—Indefinite

6 Apollo, Indianapolis
Mr. Charles Olsen
Sept. 10th—Indefinite

7 Liberty, Kansas City
Mr. Samuel Harding
October 1st—Indefinite

Hal Roach *Presents through*
Associated Exhibitors
Arthur S. Kane, President

Harold Lloyd
in
"Grandma's Boy"

HIS FIRST 5 PART FEATURE

Not often in this much-theatred town can it be written of a playhouse showing pictures that it could not take care of its business. A truthful account of Sunday's events must set this fact down concerning the Symphony. Harold Lloyd's "Grandma's Boy" was the occasion of a sensation in the business it drew and the revelation it made of new capacities in that leader of comedians. Sapients who saw his first five-reel feature yesterday and heard its audience roar with glee for an hour and a quarter, predicted a run of many weeks for the picture.—MONROE LATHROP, *Los Angeles Express*, May 15, 1922.

Foreign Representative—Sidney Garrett

July 23rd

Harold Lloyd in "Grandma's Boy"

Opened

11th Week

at Dr. H. B. Breckwedel's Symphony, Los Angeles.

All World's Records for the Continuous
Run of a Comedy Feature Already

SMASHED

by

4 WEEKS

All This in the Midst of Summer.

What Will It Do In Countrywide Runs
This Fall?

Sweet Cookie!

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

Quality That Lasts

¶ The spectator who pays his money to see a first-run picture usually gets his money's worth—so far as the pictorial quality of the picture is concerned.

¶ But, Mr. Producer, does he get his full money's worth when the print is 90 days old, or 60 days old, or only 30 days old?

¶ Hasn't the man who pays to see your picture three months after it is released just as much right to expect a good print as the man who saw it the week it was released?

Positive prints made in our new laboratories will please the spectators, no matter when they are shown.

¶ Our improved **Tube System,** recently installed, enables us to offer to producers of motion pictures prints that have not only the quality of photographic perfection, but the quality of unusually long service.

¶ Our experts have had life-long training in motion picture work. Their knowledge, and our special equipment, enable them to turn out artistic positives from any negatives.

¶ The **Tube System** develops, fixes, tones, tints, washes, and even DRIES film. No hand touches the film. Absolute cleanness. And the film is left so soft and flexible that friction in the projectors is lessened. Result: An unusually large number of runs.

Telephone Bryant 1939 and find out how low our rates are.

¶ Don't forget that we store negative free. And that the insurance rate is the lowest in the city.

THE ASSOCIATED SCREEN NEWS, Inc.

120 West 41st Street, New York City

OH LOOK! A NEW RECORD

1st Four Days of Release

"ME--"

DOROTHY GISH

in "THE COUNTRY FLAPPER"

Supported by
Glenn Hunter and an All Star Cast.
Directed by
F. Richard Jones Famous Director of "Mickey" & "Molly-O"
Booked by
Mr Rothafel in the Capitol Theatre New York
Opening July 30th.
Sold Already
COMMONWEALTH FILMS NEW YORK
NU ART BUFFALO

THIS IS YOUR GOLDEN OPPORTUNITY

GRAB IT!

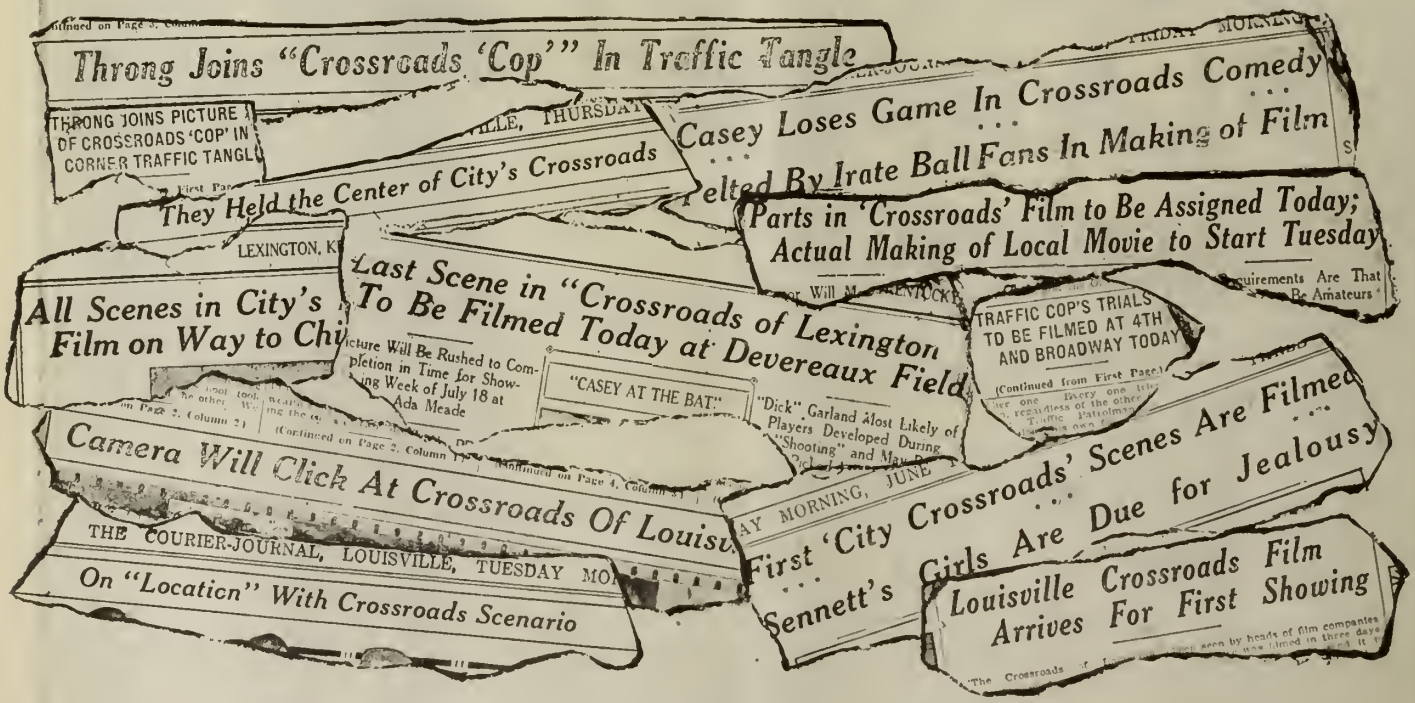
PRODUCERS SECURITY CORPORATION

516 5th Ave. NEW YORK

Watch First National!
The big news is nearly ready!
60-70 of the best for next season!

Read How To Put It Over In Your Theatre and Clean Up

Below are just a few of the newspaper headlines from Louisville and Lexington, Ky., and Cincinnati, Ohio, reduced in size, showing how the "Crossroads" exploitation stunt was put over in these cities and many others. The papers gave it pages and pages of free space which filled the theatres to overflowing.


Throng Joins "Crossroads 'Cop'" In Traffic Tangle
THRONG JOINS PICTURE AT CROSSROADS 'COP' IN CORNER TRAFFIC TANGLE
They Held the Center of City's Crossroads
Casey Loses Game In Crossroads Comedy
Pelted By Irate Ball Fans In Making of Film
Parts in 'Crossroads' Film to Be Assigned Today; Actual Making of Local Movie to Start Tuesday
All Scenes in City's Film on Way to Chi
Last Scene in "Crossroads of Lexington To Be Filmed Today at Devereaux Field
Picture Will Be Rushed to Completion in Time for Showing Week of July 18 at Ada Meade
"CASEY AT THE BAT"
"Dick" Garland Most Likely of Players Developed During "Shooting" and Ma
TRAFFIC COP'S TRIALS TO BE FILMED AT 4TH AND BROADWAY TODAY
Camera Will Click At Crossroads Of Louisv
THE COURIER-JOURNAL, LOUISVILLE, TUESDAY MO
On "Location" With Crossroads Scenario
First 'City Crossroads' Scenes Are Filmed
Sennett's Girls Are Due for Jealousy
Louisville Crossroads Film Arrives For First Showing

Mack Sennett

presents his latest comedy melodrama; directed by F. Richard Jones and distributed by Associated First National Pictures, Inc.

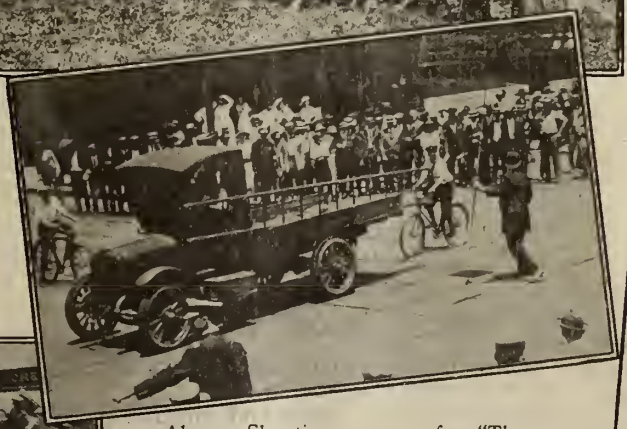
The CROSS ROADS

Watch First National!
The big news is nearly ready!
60-70 of the best for next season!

FOR THE COMING YEAR we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT for our SENSATIONAL ANNOUNCEMENT

Exhibitors Are Doing It All Over the Country

Read the clipping from the Film Dailies and learn how the stunt was done. Below are a few snapshots showing the tremendous interest taken in this exploitation.



Students of the Kentucky University entered in the "Comedians' Contest," an "exploitation stunt" for "The Crossroads of New York" which packed the Ada Meade Theatre, Lexington, Ky.

Above—Shooting a scene for "The Crossroads of Louisville" at one of the Kentucky metropolis' busiest thoroughfares—comedy cop in center—The traffic was held up for more than half an hour while scenes were being taken.

At left—Showing intense interest of crowds in "comedy cop" contest in Lexington, Ky.

The Film Daily

Louisville, Ky. — Three hundred and twenty inches of news space free. A street ballyhoo that was seen by thousands in a city where all ballyhoos are strictly tabooed and an event of great local interest was the record established on the unique film exploitation stunt for "The Crossroads of New York" at the Mary Anderson. To Manager George A. Sine, goes the full credit for the foresight and execution that brought the stunt into materialization. It started with the quest to find Louisville's best comedian and was pushed through the aid of the Courier-Journal in connection with the advertised run of the Mack Sennett feature. The paper played the stunt up, a real scenario was prepared, eight hundred feet of film was ordered and received by Mary Anderson and the staff correspondent of the International News Service offered his services in return for the publicity he would get.

Approximately three hundred prospective screen comedians responded to the lure of attracting themselves to Mack Sennett. A brief rehearsal was given the three leading characters were selected, their supports were chosen from members of the University of Louisville Players' Club completing the cast. In accordance with announcement, the first scene was made at the intersection of Broadway and Fourth Street. By the time the cameraman dug his tripod into the asphalt the intersection was jammed with spectators waiting to see home talent perform. Signs tied up the stunt with the picture at the house. Traffic was completely blocked, and the police department sent a special squad of men to clear a way for the taking of this picture in a city where street stunts were strictly forbidden. For the next three days the filming continued, always in crowded places where many people could see the "Crossroads of New York" banner. The spectators, although they did not know it, at first, were taken in the picture for "atmosphere." They were advised of it by the newspaper advertisement and story telling of their "screen appearance" and asking them if they could identify themselves when the picture was shown. It cost $160 in all but certainly the record business made it worth while.

of NEW YORK

Watch First National!
The big news is nearly ready!
60-70 of the best for next season!

You Can Make Money in the Hottest Weather!

Good pictures will bring in the crowds and boost the box office record in any kind of weather. You can prove it by playing this list of good ones!

Richard Barthelmess
presented by
Inspiration Pictures, Inc., in
"Sonny"

His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Norma Talmadge
presented by
Joseph M. Schenck in
"Smilin' Through"

Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Oliver Morosco
presents his
stage success
"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to everyone. With Wheeler Oakman.

Buster Keaton
presented by
Joseph M. Schenck in
"My Wife's Relations"

One of Keaton's funniest comedies and well worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open Market.

Marshall Neilan
presents his latest
First National
"Fools First"

With Claire Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea".

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea —and of society.

"One Clear Call"
presented by
Louis B. Mayer in
The John M. Stahl Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Mimmo Greene and directed by John M. Stahl.

Mack Sennett
presents his
latest 2-reel fun maker
"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open Market.

Constance Talmadge
presented by
Joseph M. Schenck in
"The Primitive Lover"

One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

Katherine MacDonald
presented by
B. P. Shulberg in
"Domestic Relations"

The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

Dorothy Phillips
presented by
Allen Holubar in
"Hurricane's Gal"

A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Hope Hampton
presented by
Hobart Henley Productions in
"Star Dust"

The beautiful star in a picture suggested by Fannie Hurst, author of "Humoresque."

You can depend on First Nationals Winter and Summer

MOVING PICTURE World

Volume 57
Number 6

August 5,
1 9 2 2

From Where I Sit

It Strikes Me This Way:

If there were less politics and fewer bitter personalities in the papers of this industry, there would be fewer bitter personalities and less politics in the industry.

There is no other basis for sound trade journalism.

The daily press alone can work on the theory that the man who throws bricks makes *more interesting reading* than the man who lays bricks. But the trade press is expected to help lay bricks.

So—since a policy announcement is due—set that down:

All space, all credit, all help to the man who is *building*—and make the man who wants to tear down first prove his right by building *something*.

* * *

From Where I Sit
It Has Always Seemed:

That the job of a trade paper editor is to spend so much time seeking to improve the value of his own publication that he will have no moments left to pick quarrels with the other fellow's.

The Irishman in the moss-covered story said, "Is this a private fight?" If it was—he wasn't interested.

The trade, it seems to me, has had its fill of private ink-slinging among its editors.

Trade paper editors on parade don't always present an impressive front. Especially if they are making faces at each other. And they are never *interesting*—for the Celt isn't entirely alone in his apathy toward *private* squabbles.

So—there's an item for a policy declaration:

If we ever have a page in Moving Picture World that we can't fill with something for *you*, we'll use it talking about ourselves. But never about *the other fellow*.

* * *

From Where I Sit
It Appears to Me:

That it isn't a question of whether or not the film trade papers should publish publicity.

The argument is between publicity BUNK and publicity NEWS.

It's a matter of intelligence—intelligence on the part of the publicity purveyor and the editorial pencil.

If a reporter on a trade journal after much running down of rumors, assorted interviews, and a few hearsays, finally prepared a more or less accurate story to the effect that the Stellar Company would have ninety-nine features next season—would it be any more NEWS than if the Stellar Company issued a plain, straightforward, news announcement listing those ninety-nine pictures, with casts, directors, and other necessary BUSINESS information?

We bemoan the fact that there is so much publicity in trade paper columns. And that isn't what we mean. What we are really complaining about is the fact that so much publicity BUNK seeps in with the publicity NEWS.

So—add to the policy statement:

On the score of publicity—it's a matter of intelligence. The adjective applying both ways.

* * *

From Where I Sit:

I can't tell you whether there is room for only one paper in this field—or two, or three.

But I do know that there IS room for at least one real TRADE paper.

And that an organization with the strength and resources of the Chalmers Publishing Company, a staff with the experience, ability and sincere desire to serve possessed by the Moving Picture World force, is equipped to give you that paper.

Let's go!

Robert E. Welsh

Editorial Personalities

Returned from exile!

Duly and modestly appreciative of all the kind words, the cheering handshakes, and the encouraging letters. Haven't had breathing space to answer all the letters yet, but I'll get around to it, boys. Meanwhile —accept the "Tbank You!" by radio.

Now we're off!

Dropped in to see Fred Warren just in time to learn about the Sizzling Seventy that American Releasing promises for next year. I'll say that's stepping some for a machine just turning its first September.

Later in the week someone handed us this advice, "Why don't you trade papers go after the independent distributors for a combination advertising smash showing exhibitors all the pictures they'll have next year? Y'know, editorials about holding dates open, ballyhoo articles, and that sort of thing. Tough job to sell the independents, of course, but you could put it over."

Oh, yes! But you'll notice that a man with real merchandising sense doesn't have to be "sold" into doing the right thing. Look over American Releasing's announcement in this issue.

Lunched with Bill Yearsley on one of the ninety-nine recent days when the First National-Goldwyn deal was "practically signed and settled." Found Bill champing at the bit with anxiety to spring his own announcement on an unsuspecting world. That'll be a whale.

Talking things over with P. A. Parsons certainly did seem like the good old days. When we first used to call on P. A. as a trade paper person it meant a trip to the famous "1 Congress Street, Jersey City." The instructions sounded something like this, "Take the tube to Umpty Street, change to the Umpty-Ump Street trolley, walk three blocks, turn to the right, one short block, toss a coin, ask a cop."

In those days Pathe was "The Serial King," with Pearl White heading the list. Today—you exhibitors who watch the serial market like hawks can take a tip from me to keep an eye out for a comprehensive announcement that August will bring. With Pearl back home again! Just to be original we are impelled to remark, "Isn't it a small world?"

Talking about serials, as we are at present, and about publicity, as we do on the preceding page—here's a thought. About two weeks ago the trade papers carried an interview with Elmer Pearson on the fifteen episode length for serials. One friendly critic cited this to us as an example of space-filling publicity. But he has never had to handle serial problems. Either from the viewpoint of the producer or the exhibitor.

In our few years at a trade paper desk we have had hundreds of letters from exhibitors asking for a discussion on "the right length for serials." It's a live subject on which every exhibitor playing serials has his opinion. So the Pearson policy statement deserved all the space it got—and maybe more. From our standpoint.

A chat with R. H. Cochrane turned to the ever-perplexing question: By what subterranean channels do exhibitors and the general trade hear so quickly about the unusually big picture? "The Storm" brought up the discussion. "Even before we had our first print in the home office," said R. H., "exhibitors were coming in to the exchange to ask about the picture.

"I've been trying to figure it out for years," he went on. "Long before the man with his money in the picture knows whether it is going to turn out a winner or not, some form of mental telepathy or a more human agency seems to slip the word out from Los Angeles and tell the world that 'a gusher has come in'."

Along the same lines we've been wondering for years about Joe Lee. No matter what company's picture it is, Joe seems to have the word weeks and weeks before most of the field has even beard the title. "It's a big one," whispers Joe to us. And he hasn't "gone wrong" with us yet.

Vivian Moses had some interesting incidents to tell of Bill Fox's unerring showman's instinct—with "The Fast Mail" as the current shining example. "Over the Hill" proved the case for Bill and started film men using the phrase "uncanny showmanship."

But they don't need the adjective. The answer is in the fact that Fox is really a producer. He is "with" his big ones from the scenario to the release print. Looking over the day's "takes" far into the wee hours, suggesting re-takes, weighing every title —producing.

Earl W. Hammons, president of Educational Films Corporation, started something when he contributed an article a few weeks ago to that organization's house organ under the title "Wilted Collar Selling."

Any good salesman, said President Hammons, can go out and ring the bell when the weather and everything else is in his favor. But it takes a real go-getter to fight it through when his collar is wilted and his temper ruffled.

The house organ must be worth reading—and the boys at the New York exchange must read it, for they came right back two weeks later with a short subject record—five Mermaid comedies on Broadway in one week.

Then, while we were paying a visit the other day to the Educational offices the phone rang.

"Is it hot enough for you?" said a voice from the New York exchange.

"Yes, but why ——," started the Director of Publicity and Advertising.

"Is your collar wilted?"

"A trifle, but ——."

"Well, our collars are—but we thougbt we'd let you know that the Rivoli will have a Torchy subject next week, and the Criterion will have the Campbell comedy, 'Penny Reward,' and the Branford, Newark, will have a solid Educational program with the Selig-Rorke 'A White Mouse,' Campbell's 'Penny Reward,' and the Brooklyn Strand will have Bruce's 'One Man Re-Union,' and—and—we can't talk much more because our collar's wilted to a thread. But did you notice that the figures last week showed the biggest week in the history of the New York exchange? And that in mid-July?"

MOVING PICTURE World

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Fritz Tidden, reviews; Roger Ferri, independent productions, and C. S. Sewell, producers news.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Kane's National Laugh Day Idea Draws Hearty Approval

Is Endorsed by Scores of Prominent Men Who Hail It as an Inspiration

ARTHUR S. KANE'S suggestion of a National Laugh Day is proving the most popular proposal that has come before the American public in a long, long time. It has evoked a country-wide roar of approval.

A few days ago Mr. Kane sent letters to a number of distinguished persons, including the President, some United States senators, a few governors, editors, clergymen, humorists, men in many walks, suggesting the observance of a National Laugh Day as "a plan for making practical use of our one superb spiritual gift—our national sense of humor." He is now being deluged with responses, hailing the idea as an inspiration.

From George B. Christian, secretary to President Harding, has come a letter expressing enthusiasm over the "very interesting suggestion," and promising that it will receive the personal attention of the President as soon as he can be relieved of some of the pressing public matters now engrossing his attention. It probably is safe to assume that when the railway and mine strikes are settled no man will be in better humor for a Laugh Day or more deserving of the joys the occasion will bring than the occupant of the White House.

Offers Proclamation

Henry J. Allen, governor of Kansas, offers to issue a proclamation calling upon all the people of his state to chuckle with the president of the Associated Exhibitors on a given day and date.

"Such a celebration might be better for us than all our annual holidays rolled into one," suggested Mr. Kane in his letter. "Nothing could more quickly cause faltering souls to forget the blues of discouragement and failure.

"Economists declare the world is ill and needs a doctor. Let other nations go 'bust' if they must, but with our antitoxin sense of humor there is no excuse for America not coming quickly out of the doldrums.

"Let us not undervalue the power of the fun-loving instinct. As a thinking motion picture man, I believe our industry has had its amazing growth by reason of the wizard-working influence of this sense of humor. Instinctly we have invented the comic motion picture. Other people never thought of it. We have our troubles and 'hard times,' but our business has never been downhearted. There is no gloom in a motion picture audience, nor in the business. Unconsciously we have been commercializing this wondrous asset of our people. No other nation competes with our comedy films. There must be a reason."

Will H. Hays, writing to Mr. Kane, expressed gratification that the idea for National Laugh Day came from a picture executive.

"I agree absolutely with you in the importance of a sense of humor, and ability to look on the bright side of life, to the people of this country," he said, "and also agree that the motion picture industry has flourished so successfully on account of the appeal to this trait in the American public. I think there is a great deal of importance in your idea."

Robert K. Sherwood, who writes the picture reviews for Life, also paid tribute to the industry's contribution to the joy of living. He wrote: "Your remarks about the national sense of humor are absolutely true. Our humor is essentially spontaneous. It cannot be forced. It will not bubble to the surface under application of artificial heat. The American people have no use for self-conscious humor. They demand spontaneity. That is the chief reason why your own Harold Lloyd is so incredibly popular."

Said Governor Allen, of Kansas: "The visualization of the whole blessed nation sitting back on its haunches at a certain hour of a certain day and giving vent to a rich, deep laugh has something in it that cheers you up. It at least tickles the fancy, and I am inclined to think it would appeal to the American sense of humor. If I can help you any here in Kansas by issuing a proclamation, I'll be glad to do it."

Dr. Frank Crane, whose philosophical editorials are themselves breeders of very good humor, wrote: "Thank you for your letter and its very excellent suggestion. It is not safe with me, as I am likely to steal it at any moment."

William Allen White, who, like Mr. Kane himself, followed John Taylor's counsel to "Laugh and be fat," chuckled from Emporia, Kan.: "I won't be the one to tell you not to do it," and Irving S. Cobb sent a characteristic note of indorsement.

In This Issue

The best, most complete and up-to-date guide to Current Film Releases, containing full tabulated information, including not only an index to Moving Picture World reviews but to Consensus of Opinions published in all trade papers. See pages 452, 453, 454.

"Selling the Picture to the Public" department, conducted by E. W. Sargent, who originated the idea of a service section for exhibitors', contains inexpensive exploitation stunts whose value have been proved by the livest-wire showmen.

The "Review" section contains expert criticisms written from a showman's angle on ten of the newest features and several short subjects.

"Straight from the Shoulder" department in an enlarged form, containing reports showing your fellow exhibitors' experiences with feature productions which are being offered to you.

Read MOVING PICTURE WORLD every week; you will find it invaluable.

Control in Australia

Ninety Per Cent. of Films Shown of American Origin

Practically 90 per cent of all films shown in Australia are produced in the United States, according to a report filed with the Department of Commerce by Consul Henry Balch, of Adelaide. Sydney, New South Wales, it is stated, is the importing center for nearly all pictures shown in the country. All the leading American film companies maintain agencies here which supply the films used throughout the Commonwealth.

The imports for the fiscal year ended June 30, 1921, were 17,278,806 feet, valued at £234,854, of which amount the United States furnished 15,256,874 feet, valued at £205,851. England ranks second in importance as a source of supply, but the imports from the United States are nearly ten times as great as those coming from England.

Scrutinize Contract

The standard contract being drawn up by Mr. Hays and various exhibitor groups nears completion. It is now in the hands of lawyers undergoing scrutiny as to its phraseology. There are still a few agreements on minor points to be arrived at, but they are very few and should not seriously delay completion of the document.

Music Publishers Win

$2,500 Suit by Assignee of Mary Pickford Is Dismissed by Court

The Appellate Division of the New York Supreme Court has handed down the past week a decision dismissing a suit brought by Elizabeth A. Reilly as assignee of Mary Pickford Fairbanks of a judgment for $2,500 against the music publishing house of Watterson, Berlin and Snyder Co. Miss Pickford had contracted with the music publishing concern for the use of her photograph and autograph for a song based on "Daddy Longlegs" and the judgment was for royalties alleged to be due Miss Pickford.

The music publishers charged Miss Pickford with breach of contract in that her mother made on her behalf another contract with the Broadway Music Corporation which published "Dear Old Daddy Longlegs." It was shown on the appeal that Miss Pickford's attorney had agreed with Watterson, Berlin and Snyder as compensation on its loss on "Daddy Long Legs" because of the competition could have the picture song of "Pollyanna" the next picture Miss Pickford was to appear in, but when it was found the publisher had reserved the song rights, the defendants quit paying any more royalties and Miss Pickford assigned her claim to Elizabeth A. Reilly, who brought suit.

The Appellate Division holds the defendant was induced to continue paying royalties as a result of a promise that was not kept, "and plainly sustained damages resulting from Miss Pickford's violation of the contract."

Foreign Actors Barred

May Not Play in Films Made On English Soil

The English authorities are putting up a bar against the importation of foreign actors to play in pictures being made upon English soil, according to a cable dispatch from London. Ann Forrest, who went to London to play Lady Tybar in "If Winter Comes," the William Fox special, has fallen under the ban, says the dispatch. Miss Forrest has not been permitted to go to work and the authorities are weighing the pro and con of the situation.

Apparently the embargo arises under a provision of the immigration act, which prevents the importation of any labor Britishers are qualified to fill.

Lathrop Joins Ray

Monroe Lathrop, for several years dramatic and motion picture editor of the Los Angeles Express, has joined the staff of Charles Ray, star and independent producer, as exploitation and publicity manager.

Alec Lorimore Dies

Was Conspicuous Figure in Industry Leaves Widow and Two Sons

Alec Lorimore of Flushing, Long Island, and Sydney, Australia, died on Wednesday morning, July 19, after a prolonged illness, in New York. He was a conspicuous figure in the film industry, having devoted many years to organization work.

Mr. Lorimore was born in England forty-six years ago. His pleasing qualities gave him a host of friends. He was a member of the Masonic fraternity of Australia and other leading social and business organizations.

Mr. Lorimore is survived by his widow, Winifred Lorimore, and two boys, Reggie and Max Lorimore, both of whom have recently arrived from the Harvard Military School of Los Angeles.

The funeral services were held at the Madison Avenue Presbyterian Church, New York, and burial was in the Flushing Cemetery, Friday morning, July 21.

Claims Acceptances Due

Alleging that in April and May last it drew trade acceptances requiring Llewellyn H. Allen to pay to the order of the Arrow Film Corporation certain amounts aggregating $2,424.99 which when they fell due were not honored, and it is claimed are still due, the film concern has filed suit in the New York Supreme Court.

O. L. Russell Dies

Word reached Moving Picture World this week of the death of O. L. Russell, half owner of the Lyric Theatre, Cushing, Iowa, on July 8, of cancer of the stomach. R. K. Russell, part owner with him, is left in entire control of the theatre.

Divided Report on Films

Cleveland Civic Body Raps Censorship As At Present Administered

The Cleveland Chamber of Commerce special committee which has been investigating moving picture censorship for a year, has made a divided report.

Thirteen of the members reported in favor of censorship, but indorsed the proposed establishment of a national board. These members do not believe that the present system of censorship by state boards is effective and just.

"The committee believes that censorship in principle is contrary to the spirit of the American people," says the report. "However, certain difficulties exist with regard to pictures so that censorship should be retained, at least for the present."

The minority report condemns censorship of all kinds and recommends that it be abolished. Four members signed.

Just previous to the issuance of these reports, a Chamber committee investigated the milk industry and recommended an increase in price. The newspapers of Cleveland took occasion to compare the work of the Chamber committees and their actions were criticized.

To Aid Identification

Pictures of War Sufferers to Be Thrown on Screens

The War Department of the Republic of France has got into touch with leading picture men of Canada to seek arrangements whereby pictures of nearly sixty poilus suffering from lapse of memory or mental defects as a result of the war are to be shown upon the screens of various theatres as a last effort to secure the identification of these war veterans.

This undertaking is particularly desired in the Province of Quebec where the population is largely French or of French descent. It is pointed out that a considerable number of men from both Canada and the United States fought under the Tri-Couleur de France and it is believed that some, at least of the unfortunate war victims may be identified.

Contract Retroactive

M. P. T. O. A. Advises Exhibitors Bookings Need Not Be Delayed

Theatre owners need not hesitate to make contracts for next season's product, if the price, conditions and other circumstances are satisfactory to them, because the new standard contract when completed by Will H. Hays and the M. P. T. O. A. will apply to all business handled with exchanges for 1922-23 product and will be made retroactive in that respect.

This message comes from M. P. T. O. A. headquarters and is based on a letter sent National President Cohen by Mr. Hays.

Count Circulation —But Also Weigh It!

¶ An Adding-Machine hasn't an ounce of Judgment.

A wonderful machine—in its place. Admitted. But you wouldn't replace your Advertising Manager with an Adding-Machine—would you?

All day long an Adding-Machine can add, and add, and add. All day long it can say, "Two plus two" and never fail to answer "Four!"

Amazing invention!

But—short on Judgment!

Two cabbages and two kings; two Fords and two Packards; it's all "Two plus two" to the Adding-Machine—and the only answer it knows is "Four."

* * *

¶ Four cabbages or four kings? What's the difference—to the Adding-Machine?

Which is not a reason for complaining.

We don't expect too much of our Adding-Machines. We're tickled to death to hear them chant their "two plus two" and always get the right refrain.

No one finds fault with an Adding-Machine because it can't add: Character, Prestige, **Reader Confidence.**

That's where Judgment comes into play.

* * *

¶ Of course, that Judgment is what you rely on when you buy advertising.

Weigh Moving Picture World with that Judgment.

Founded in 1907 by James P. Chalmers, vigorous battler for the right, two-fisted champion of the square-deal, and far-sighted believer in the MOTION PICTURE.

Continued through the years under Chalmers ownership and control; firm to the principles of its founder; progressing with the industry; true at all times to the FAITH placed in it by its readers.

Read and trusted in 1907; read and trusted in 1922. Making new friends—**but holding on through the years to thousands of old friends who had no other paper in their early days and who need no other now.** Or want it.

That's Character; that has built an undying Prestige; that has woven solid bonds of READER CONFIDENCE. As firm today as they were in 1907—and 1910—and 1915.

* * *

¶ You can't expect an Adding-Machine to tell you those facts.

Your JUDGMENT does!

And, in the weeks and months to come, as you glance over Moving Picture World, your JUDGMENT will tell you this:

Moving Picture World, the *oldest* film trade paper, is going to continue the *youngest* of publications—young in spirit, in ambition to serve, and in ABILITY to carry out that aim.

Of which we'll tell you more. From time to time. Sometimes in words. But *consistently* by DEEDS.

Robert E. Welsh

News from the Producers

By C·S·SEWELL

Carter Stories for Fox

Lincoln J. Carter, known as the "father of modern melodrama," and author of more than one hundred plays that thrilled audiences a generation ago, is in New York to confer with William Fox regarding a project by which many of his greatest melodramas will be seen upon the screen in the near future. Mr. Carter is accompanied by his wife.

Mr. Carter retired from active work fifteen years ago, bought a large farm in Illinois and settled down to lead a contented, retired life. He decided the American public was through with melodrama. There were no more thrills he could think of for he had used them all, but the movies found him out. Tempting offers were made to him to turn his melodrama into photodramas.

To Spend $600,000 On Norma's Newest

That there has been no curtailment of expenditures in the production of motion pictures is attested to by the announcement made in Los Angeles that Joseph M. Schenck, largest independent producer in the world, will spend close to $600,000 in the filming of Norma Talmadge's latest vehicle. "The Voice From the Minaret," for release through First National, in which Eugene O'Brien plays opposite the star.

The spending of this large sum of money to film the famous Robert Hichens story will not be done with any foolish idea that mere prodigality of expenditure means quality or popularity, Mr. Schenck states, but is to be spent because the public is willing to pay more for what is done handsomely and beautifully and wants it.

"'The Voice From the Minaret,' will be Norma Talmadge's greatest photoplay," he says. Mr. Schenck has engaged Frank Lloyd to direct this lavish production. The scenarioizing of the story is in the hands of Frances Marion. Norbert Brodin is the cameraman. Stephen Goosson is designing all the sets on the stages at the United Studios, where the film will be made. Three stages alone will be utilized for the sets representing Bombay, Damascus and London. A spired mosque, such as can be seen anywhere beyond the threshold of the Straits of Gibralter or across the Suez Canal, in architecture reminiscent of Moor and Turk will be built.

"Nanook" Second Week at Kinema

"Nanook of the North" was given such an enthusiastic, popular reception at the Kinema Theatre, Los Angeles, that the management made haste to book the Pathe special feature of Eskimo life and adventure for a second week. In the meantime, McElliott, writing in the New York Illustrated News, rates the picture among the ten best released during the month of June. Miss McElliott writes:

"I found 'Nanook of the North' most laughable, as well as instructive, treating truly of the habits and indoor sports of the Eskimo. It was reputed to be life and not drama, but was acceptable as either."

Universal Has New Brand of Comedies

Universal has reorganized its comedy producing department and has established a three-unit schedule which will rotate in turning out high-class one-reel comedies for weekly release.

The new brand of Universal one-reelers will be known as Universal Comedies. The Star Comedies will be discontinued September 4. The three new comedy units include a Neely Edwards company, one featuring Lewis Sargent, the boy comedian, and a third, with Charles Moline and his comedy-trained bulls. Neely Edwards will continue his popular character of Nervy Ned. His two latest comedies are "Off the Earth" and "Love Drops."

Lewis Sargent, the boy who played "Huck Finn," has been engaged for a series of "messenger boy" comedies. His first is to be "His First Job," produced under the direction of Arling Kerr, from a story by Scott Darling. Mary Philbin plays opposite Sargent. Albert Lee also is in the company. Charles Moline is now making a series of comedy bull fight pictures. The first is "A Lot of Bull." Julie Lenard, Ruth Royce and Otto Freis are in the cast.

Long Broadway Run for Cosmopolitan

Cosmopolitan Productions will inaugurate the Fall season with three consecutive weeks at the leading Broadway picture theatres. On August 27 at the Rivoli Theatre will occur the first screening of "The Young Diana," an elaborate picturization of Marie Corelli's romance of renewed youth. Marion Davies is the star. The following week of September 3 this picture will be the feature at the Rialto Theatre, scoring a fortnight's run on Broadway.

The week of September 10 the Rialto will have "The Valley of Silent Men," Cosmopolitan's picturization of James Oliver Curwood's romance of the Canadian Rockies, which first appeared in Good Housekeeping.

First Ray Feature Is Shown

When Hiram Abrams, president of United Artist Corporation, recently was in Los Angeles, Charles Ray expressed a wish to have a pre-showing in Los Angeles of his first super-feature for United Artists, "A Tailor Made Man." To meet Mr. Ray's desire in this connection Mr. Abrams arranged the premier exhibition of this Ray feature at the California Theatre. Fred Miller, the manager, was highly enthusiastic about it.

May Produce "Virginian" With Some Other Star

After completing his forthcoming photoplay feature, "Douglas Fairbanks in 'Robin Hood,'" which is scheduled for early fall release by United Artists' Corporation, Douglas Fairbanks may for a time specialize as a picture producer. Mr. Fairbanks let this be known recently when he was asked what picture he would do after the release of the current offering, which is now rapidly nearing completion.

"I did think of playing 'The Virginian' next, but upon advice of counsel, better-known as Mary Pickford, I am about to change my mind, and produce the picture with some other star in the feature role. You see, it's a question as to whether people will accept me as 'The Virginian,' that slow-moving, soft-speaking, easy-going hero of the plains. Temperamentally, I am just the opposite of the Virginian. I always move to a swift tempo, and if I do play the Virginian I respect him so much that I will play him exactly as the author created him. And that's not the kind of person the public expects me to depict on the screen."

If Mr. Fairbanks should decide to produce "The Virginian" and supervise the direction with some one else in the title role, he will take his company to the Jackson Hole country, and make this picture on the Virginian's "stamping ground."

Playgoers Lists Big Picture

Playgoers Pictures announces as its first August release "Through the Storm," a picture in six reels, which is set for the 13th. It was both produced and directed by Horace G. Plimpton.

The outstanding figures are Edith Stockton and Louis Kimball. Miss Stockton played in stock a few years and then won success in musical comedy in New York before entering upon her picture career. Mr. Kimball has played opposite women stars in several well-known productions.

In this attraction, however, no one is starred, the interpretation being entrusted to an exceptional cast, according to the Playgoers announcement. Among the other well known names are those of Mary Worth, Leonard Mudie, Gladys Stockton, Regan Stewart, and James Cooley.

As the title suggests, "Through the Storm" deals with the havoc wrought by a destructive cloudburst.

Lon Chaney and Louise Fazenda

Lon Chaney, "the man of a thousand faces," and Louise Fazenda, the great comedienne, are the latest screen notables to move their make-up kits and wardrobes over to the Metro studios. They have been engaged by S-L Pictures for the Metro-S-L Special, a photoplay version of "Quincy Adams Sawyer." Clarence G. Badger will direct the picture. Blanche Sweet, Barbara La Marr and John Bowers already have been signed.

PAUL L. MORGAN

'Paramount Pep' Has Third Birthday

These days, "Paramount Pep," Famous Players-Lasky's weekly house organ is celebrating its third birthday, and Paul L. Morgan, its editor, is celebrating his second year at the desk. "Paramount Pep" is acclaimed all over the advertising world as a great house organ, for in few organizations is the power and influence wielded by Pep even approximated.

Pep isn't merely a pleasant newspaper of harmless chatter about members of a big organization. It is the official bulletin of the sales department, and through it, S. R. Kent, general manager of distribution, controls and directs the entire sales policy of the Famous Players-Lasky organization.

Priscilla Dean in New York

Priscilla Dean, Universal's foremost star, now is in New York for the first time in six years. She is not on vacation, but is busy with Tod Browning, her director, taking scenes at Coney Island for her new Universal-Jewel production, "Lady Raffles." She received a warm welcome upon her arival in the East. This is Miss Dean's first trip East since she became nationally prominent screen star.

"Lady Raffles,' the story being done by Miss Dean, for release as a Universal Jewe, was written especially for her by Tod Browning, her director.

Ruggles Is Directing for the F. B. O.

Wesley Ruggles is directing Ethel Clayton in her fist production for release through the Film Booking offices of America, "The Three Corner Kingdom" Mr. Ruggles comes to the R-C Studio with a reputation of having produced consistently successful pictures over a term of years and F. B. O. congratulates itself on having him.

Additions are Announced to Educational Subjects

The Educational Films Corporation through its president, Earl Hammons, comes forth this week with a definite list of the short subject attractions for the coming season. Prominent in the list are the Christie Comedies, turned out in the past at the rate of twenty-four a year. Mr. Hammons has arranged to reduce the output by four in order that the Christies may concentrate efforts and attain a still higher standard than achieved in the past. Previously the Christies have been making some one-reelers and an occasional feature besides the twenty-four two-reelers; now all the money and time devoted to the previous program will be devoted to the twenty-four subjects.

The first, "That Son of a Sheik," like "Cold Feet' a satire on straight drama, will be released during September. It is said that the new pictures will cost 100 per cent. more than their predecessors, but that rentals will be increased only slightly, if at all, a wider distribution being depended on to bring in adequate financial return. The featured players will be Bobby Vernon, Neal Burns, Dorothy Devore, Viora Daniel, Vera Steadman, Charlotte Stevens and George Stewart.

Lloyd ("Ham") Hamilton will produce six of his inimitable feature comedies in two reels. They will appear every other month and be sold in a series of three. There will be thirteen Mermaid Comedies supervised by Jack White and featuring Lige Conley, Jimmie Adams and Eleanor Linn, twelve of the Adventures of Sherlock Holmes series featuring Eille Norwood, and twenty-four Tony Sarg Almanacs. The one-reel Earl Hurd Comedies, recently acquired and which show animated cartoon characters as well as human players, will number six.

Great interest accompanies the announcement that Robert C. Bruce will contribute ten Wilderness Tales. He has been remarkably successful in the past with these and his energy and knowledge of the technique of photography are expected to bring forth even greater achievements.

Another addition to the Educational program will be twenty-six one-reel "rough and tumble" comedies. They have not been named yet and the producing unit is still in the process of formation, so there are no details obtainable as to them. Jack White is acting in an advisory capacity as to directors, casts and stories. The first release will come late in September.

The popular and up-to-date Kinograms of course will be continued and improved, and there will be four specials like "How to Grow Thin" and "The Runaway Train."

Prominent Players Signed by Fox to Support His Stars

Many prominent players have been signed by William Fox to support his stars in forthcoming productions. Bessie Love, who has starred in many big pictures, has been signed to play opposite John Gilbert in "St. Elmo." She will also appear in other pictures. Nigel De Brullier, noted character actor, will also appear in this picture. Ethel Grey Terry will support Dustin Farnum in "Oathbound." Maurice Flynn is also in the cast. Still another leading woman, who will appear with Dustin Farnum, is Doris Pawn, who appeared in "Shame" and other big productions.

Renee Adoree will support William Russell in "Mixed Faces" and "A Self-Made Man," and plays a prominent role in the big special, "Monte Cristo." Ruth Renick will also play leads for Russell. Alan Forest will be her leading man for Shirley Mason in "The Little Teacher," and the heavy will be Earl Metcalf and Kate Price. In other pictures Miss Mason will have John Harron as her leading man.

Tom Mix has two leading women engaged. They are Patsy Ruth Miller and Claire Adams. With Mix in "Just Tony" will also appear Frank Campeau, veteran character actor. Charles Jones will have the support of Beatrice Burnham, a newcomer to the Fox forces, in "Trooper O'Neil." Helen Ferguson has been engaged to play leads in other Jones and William Russell pictures.

Wallace McDonald will support Shirley Mason in "The Unexpected Wife," and plays an important role in "A Fool There Was." Eileen Percy, who plays the feminine lead in "The Fast Mail," will support Charles Jones. Estelle Taylor, who created roles in "While New York Sleeps" and "Blind Wives," will appear in leading roles in "Monte Cristo," "A Fool There Was," "Lights of New York" and "St. Elmo."

Other prominent players engaged are Charles Richman, Barbara Castleton, Richard Tooker, Tully Marshall, Virginia Valli, George Hackathorne, Lewis S. Stone, Irene Rich, Marjorie Daw, Mahlon Hamilton, William V. Mong, Virginia Faire, Mary Carr, Joseph Striker, Percy Helton, Holmes Herbert, Percy Marmont, Ann Forrest, Violet Mersereau, Marc McDermott, Peggy Shaw, Jane Thomas, Roger Lytton, Florence Billings, Adelaide Prince, Niles Welch, Barbara Bedford.

George Scarborough, who has many stage successes to his credit, has written a story for Charles Jones, the Fox star. It is a Western, and this is the first time the playwright has turned his hand to outdoor stories.

Herbert Brenon is cutting "Moonshine Valley," the new William Farnum picture, which is to be an August 27 release. At the same time he is casting for Mary Carr's new picture, "Penzie," an adaptation of "The Custard Cup."

"Grandma's Boy" in Its 11th Week Run at the Symphony

The world's premier run of the Harold Lloyd feature, "Grandma's Boy," ends its eleventh week at the Symphony Theatre, Los Angeles, on July 31 and, according to advice from Arthur S. Kane, president of Associated Exhibitors, who is now on the Coast, the end is not yet in sight.

This is said to establish a world's record for the continuous run of a comedy feature, exceeding by four weeks the record of seven weeks established by Harold Lloyd in "A Sailor-Made Man."

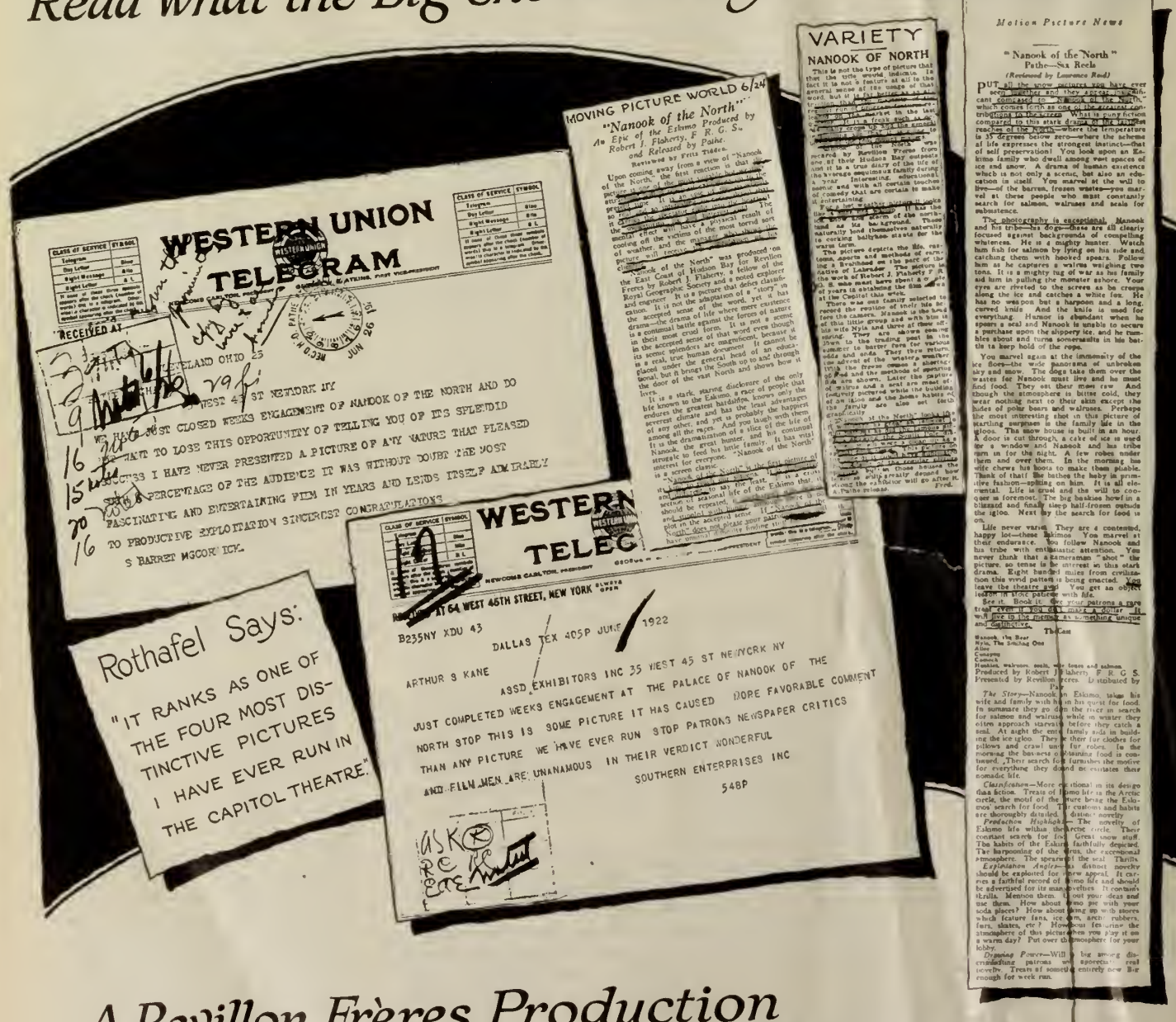
Up to July 21, reports Mr. Kane, the attendance was 232,000, and despite heavy rush at the beginning the crowds continue undiminished, and Manager Breckwedel does not feel justified even now in fixing a date for the close of the run.

In the meantime, "Grandma's Boy" started a run at the Strand Theatre, San Francisco, on July 16 to exceptional business, and won high praise from the critics of the daily newspapers of that city.

The Biggest Sensation of

NANOOK of

Read What the Big Showmen Say:—


WESTERN UNION
TELEGRAM
MOVING PICTURE WORLD 6/24
"Nanook of the North"
An Epic of the Eskimo Produced by Robert J. Flaherty, F.R.G.S. and Released by Pathe.
VARIETY
NANOOK OF NORTH
Motion Picture News
"Nanook of the North"
Pathe—Six Reels
Rothafel Says:
"IT RANKS AS ONE OF THE FOUR MOST DISTINCTIVE PICTURES I HAVE EVER RUN IN THE CAPITOL THEATRE."
WESTERN UNION
TELEGRAM
B235NY XDU 43
DALLAS TEX 405P JUNE 1922
ARTHUR S KANE
ASSD EXHIBITORS INC 35 WEST 45 ST NEWYORK NY
JUST COMPLETED WEEKS ENGAGEMENT AT THE PALACE OF NANOOK OF THE NORTH STOP THIS IS SOME PICTURE IT HAS CAUSED MORE FAVORABLE COMMENT THAN ANY PICTURE WE HAVE EVER RUN STOP PATRONS NEWSPAPER CRITICS AND FILM MEN ARE UNANAMOUS IN THEIR VERDICT WONDERFUL
SOUTHERN ENTERPRISES INC
548P

A Revillon Frères Production
Produced by Robert J. Flaherty, F.R.G.S.

This and Many Seasons

the NORTH

Read What the Trade Papers Say;—

EXHIBITORS TRADE REVIEW, June 24, 1922

Nanook of the North

A Pathe Picture. Produced by Robert J. Flaherty, F. R: G. S. Footage, 5,757 Feet.

THE CAST

By Themselves—Nyla & the Bear, Nyla the Rolling One, Allee, Cunayou and Connock, Huskies, walrus, seals, white foxes and salmon.

In the ordinary acceptance *Nanook* is not a photoplay, but it has high claims to rank as a photodrama, for surely it is a series of action cast, considered collectively, possesses dramatic unity. Nanook is not fiction. It is life in its most primitive environment; life that is sustained by flesh alone, minus vegetables; life as it is found on the eastern shores of Hudson Bay and a couple of hundred miles south of Hudson's Strait. Mr. Flaherty has taken for the centers of interest in his remarkable tale the members of a family, the head of which is Nanook, a mighty hunter, a man not without honor in his own country. And it is safe to say long before this epic of the North has completed its appointed rounds he will be not without honor in any country, in any country at least where there is a projection machine and where there is respect for men and women who victoriously combat nature in its most savage forms.

Five thousand persons in the Capitol Monday night sat in deep silence through the unfolding of the story of Nanook, except on three occasions when they were moved to mirth or to applause. Let us cite just one instance of the latter manifestation. Nanook and his family, with their dogs and belongings, find it necessary while on a trek to erect a shelter.

The head of the family with his knife of walrus ivory carves out blocks of snow about two feet by four, and perhaps a half foot thick, and constructs an igloo—in shape resembling the half of an egg—with a perfectly curved top. Nyla, the Smiling One, his wife, with the unclothed infant snuggled Indian fashion in the "parka" at her shoulders, follows the artisan as he builds and with snow chinks.

The final block in place, Nanook cuts his way out, erecting a door. Then, with his harpoon, he chops a piece of crystal-like ice perhaps eighteen inches square and three inches thick. In the side of the igloo he removes a section of snow of equivalent size, inserts the ice, and gazing into the sky to get a slant at the angle of the sun places the bit of removed snow so that it may serve as a reflector for the window he has put in his house.

The structure has been built within an hour. Twice in succession the house applauded this evident. And this writer knows, because he sat through a second showing.

The picture opens with a laugh. Nanook, in his frail kyak, comes ashore. He slowly extracts his bulky figure from the only part of the craft that is unhooded, picks up a youngster that is perched across the forward "deck" and puts him ashore. Then from the "hold" he extracts Nyla, followed by saveral others, and finally by a tiny husky. It resembles legerdemain.

Among the incidents that stand out are the capture of the walrus, in spite of the angle of the white fox under the battle of strength between Nanook and the great seal, speared through the ice; the trapping of the white fox under the snow; the fight between the master dog and one of his companions who disputes his leadership—an animated leaf out of *The Call of the Wild*; spearing salmon through the open ice; trekking over piled up ice and snow where two miles may be a day's journey; the scenes in the gathering dusk of the swirling, blinding snow—with an aeroplane motor to accelerate it. Nanook, chief of the three hundred Itivimuits who inhabit a territory nearly as large as England, is a real screen hero, and apparently a very happy one. May his tribe increase.

Entertainment? Rare. Photography? Superb.

EXHIBITOR'S HERALD

NANOOK OF THE NORTH

(PATHE)

This story of the home life of an Eskimo family in the frozen North is one of the most entertaining and at the same time one of the most educational novelties of the season, or several seasons. With proper exploitation it should score heavily as a box office attraction.

"Nanook of the North," filmed by Revillon Freres, and presented as a Pathe picture, comes as a refreshing novelty to highten the appetite for drama and humor by its scenic, actual and human interest features. It is triangled into motion picture, has far above the average nerve-racking suspense, endless chase or hand-made thrills. It is a picture you can see three times and each repeated view will reveal added charms and beauty.

This picture of live and love in the actual Arctic puts to shame many of the films ordinarily called features by their makers. If anything it is a "super-feature" but not in the language of the producers for it is wholly without pageantry, mobs, gorgeous settings, and art creations by Tom, Dick and Harry. And its presentation is not thrown at you through a maze of credits for story, scenario, titles, direction, continuity, et cetera, et cetera.

"Nanook of the North" reveals in a straightforward way the life and habits of an Eskimo family composed of an Eskimo family composed of Nanook himself, Nyla his wife, and Allee, Cunayou and Comock, their children. Huskies, seals, walruses, salmon and white foxes are thrown in for good measure.

The announcement states that the picture was photographed entirely in the frozen North, 800 miles beyond civilization's most northerly outposts, where the sea is frozen and the land produces nothing, and where the average temperature is 35 degrees below zero. It was developed and printed in the North with the assistance of Eskimos, who were taught the art of developing films.

In addition to its entertainment qualities "Nanook of the North" is a superb educational. It will undoubtedly please any audience and the exhibitor choosing it will afford his patrons a genuine thrill. The picture lends itself admirably to many exploitation stunts and with these utilized it should prove a good money maker.

MOVING PICTURE WORLD JUNE 24

Cooling Through the Eyes

WHEN the pitiless rays of the Summer sun are beating upon the box office and melting away the patronage, then is the time for action along new lines. To take your regular customers, for instance, away from the swelter and literally cool them into comfort through what you cast upon the screen, that would seem to be an act of magic. It almost amounted to that at the Capitol Theatre in New York, this week, when "Nanook of the North" was presented.

It isn't a story with a plot, but it's human. It's real life with real people—different, vital, vigorous and wonderful—all done on an actual background of glittering snow and ice. Its thrills are not machine made. Its appeal is not of the studio. But it brought the spectators to vigorous hand-clapping.

Robert J. Flaherty, a Fellow of the Royal Geographical Society, did the picture, and Pathe is releasing it. We congratulate both on the timeliness of the presentation. We regard it as good for any of the twelve months, but especially appropriate now when it literally cools and refreshes an audience. We can see great Summer advertising possibilities in it, and all good showmen know how necessary the right sort of Summer attractions are at this season.

"Nanook of the North" is the daily life story of the frozen land with its sturdy people who must fight continually to live. Its scenes are so vivid and so informing that it possesses more real drama than most pictures made with drama as their aim.

It breathes of the snows, it is made alive by the human struggle and hallowed by mother love. It is blessed by little children and little dogs, made intense by its crude savagery, its nature cruelties and its wild beauty.

It is a picture that contributes a remarkable chapter to picture making and to screen history.

ARTHUR JAMES.

Motion Picture Review

NANOOK, THE TRADER, IS

NANOOK OF THE NORTH

(Pathe)

AN EPIC OF THE GREAT FROZEN NORTHLANDS.

The Hunter and Trader ..... Nanook
His Wife ..... Nyla

Unique and genuine is this six-reel feature flaunting the proud banner of Pathe and bringing to the screen something at once thrilling and beautiful, without plot, yet a fascinating drama. To make this picture, Robert J. Flaherty went 800 miles beyond the northern posts of civilization where the average temperature is 35 degrees below zero. He had led five expeditions into the North Hudson Bay regions and he knew his subject. His hero, Nanook, is a real-life hero, being the Chief of the Itivimuits and famous through all Ungava as a great hunter.

Flaherty went right with Nanook on his daily trips for seal, walrus, white fox and salmon. He shows the mode of travel in frail craft and by jumping skillfully from one ice float to another in search of good fishing ground. He shows the deft strokes and inventive genius with which Nanook makes an igloo or snow house within an hours' time. It is marvelous. The spearing of the seal and walrus, the skinning of the catch, the primitive methods of assembling food and raiment for the family and little camp of Nanook's followers provide vivid drama.

The picture is a revelation. The interesting features are too numerous to mention and it will be a sensation wherever people are interested in an accurate study of life in other parts of the world. "Nanook of the North" is an epic and as such entitled to a place among the world's classics as the works of any author, artist or musician. Schools and Better Films Committees should eat it up.

THE Film DAILY Sunday, June 18, 1922

A Totally Different Picture of the North that Shouldn't Be Missed

Revillon Freres presents
"NANOOK OF THE NORTH"
Pathe

PRODUCED BY ..... Robert J. Flaherty
AUTHOR ..... None
SCENARIO BY ..... None
CAMERAMAN ..... Not credited
AS A WHOLE ..... An unusual production, quite different from the general run of photoplay entertainment, highly absorbing and interesting
STORY ..... Not a plot; but a pieturization of the lives and habits of the Eskimo; exceedingly educating
DIRECTION ..... Excellent when you take into consideration that the players are not legitimate actors
PHOTOGRAPHY ..... At times very good
LIGHTINGS ..... Natural
PLAYERS ..... Nanook, chief of an Eskimo tribe, and his family show how the people of the far North exist
EXTERIORS ..... Vast lands of ice and snow
INTERIORS ..... Only one, the inside of the igloo (Eskimo's snow hut),
DETAIL ..... Interesting, explanatory sub-titles
CHARACTER OF STORY ..... The never-ending hunt for food by Nanook for his wife and family
LENGTH OF PRODUCTION ..... 5,757 feet

The first prize for unique photoplay entertainment, so far this year, goes to the Pathe Freres production, "Nanook of the North," a picture that carries with it not only a powerful dramatic quality in the stark realities of life in the far North, but genuine educational value that even surpasses many of the customary travelogues. The film is wholly unlike anything that has ever been presented and for those who are continually crying for something new in pictures, "Nanook of the North," fills a long felt want.

No scenarist was employed and no story plot is found in the picture. What you see is real life graphically told in pictures. The atmosphere is decidedly frigid, the scenes having been shot where the average temperature is 35 degrees below zero—800 miles North of civilization's most northerly outposts, where the sea is frozen and the land produces nothing. You will never know how much you don't know until you have seen "Nanook of the North." It is the most vivid and dramatic, intimate glimpse into the lives of the North's uncivilized inhabitants.

But the production is not all dramatic. There is a generous sprinkling of comedy incidental to the lives of these strange people who, though called uncivilized, display marked intelligence in their manner of providing for their own needs. The chief work of the Eskimo is his never-ending hunt for food, which is as scarce in that section of the country as the proverbial "hen's teeth." Their method of obtaining food and their general manner of living consumes nearly six reels of most absorbing picture you have seen in a long time.

Probably the most interesting incidents are the building of the igloo, the native snow hut, Nanook's method of catching salmon and spearing the walrus, and the scenes showing how the Eskimo mother cares for her children. It is almost impossible to describe in words all the worth while features of this film. It will have to be seen to be appreciated.

Synopsis: Where food is to be found, there goes Nanook and his family, from his wife to his naked little baby, carried in the fur "parka" on her shoulders. In summer they go down the river to the salmon and walrus fishing grounds at sea. In winter they are often actually starving before they catch a seal and appease their hunger on its raw meat. When night comes every member of the family helps build the ice igloo. In an hour it is ready for occupancy and they take off their fur clothes, use them for pillows and crawl under fur robes. In the morning the Eskimo mother washes her baby, the dog sleds are packed and they are off, for the search for food furnishes the motive for everything they do and necessitates their nomadic life

You Can Go the Limit on Your Promises That It Is Unique and Entertaining

Box Office Analysis for the Exhibitor

It looks as though "Nanook of the North" is destined to be a real box office find. It is so entirely unique and offers entertainment of such a vastly different type than the usual photoplay that its appeal should be far-reaching. There is no doubt but what its educational value is of a high calibre.

If you book the picture, first of all secure a press sheet from your exchange. It contains everything you need to know and has plenty of excellent suggestions for exploiting the offering. Let your folks know that the picture deals with the actual living of the Eskimo. It is not merely acted for the camera. They are really going about their regular routine. Give the producer the credit he deserves and do your best to put it over.

"Nanook of the North" Has Great Entertainment and Educational Value

Record of Daily Life of an Eskimo Family Has Its Adventurous and Romantic Sides—Robert J. Flaherty Filmed and Developed This Picture in a Temperature of 35 Degrees Below Zero—All the Persons Shown Are Eskimos

One of the most unusual and fascinating pictures release of this season has been exhibited at the Capitol for the past week. We are indebted to Robert J. Flaherty, F. R. G. S., the famous explorer, for this delightfully entertaining and also highly educational film.

Mr. Flaherty led five William Mackenzie expeditions into the North Hudson Bay regions and lived for ten years in intimate association with the Eskimos. As a result of his knowledge and love of these brave and friendly people who struggle for existence in the frozen expanses, Mr. Flaherty has made "Nanook of the North," what is undoubtedly an authentic record of life within the Arctic Circle. This feature assuredly was made under the most difficult circumstances ever surrounding the production of a motion picture, being filmed on the Ungava Peninsula, 800 miles beyond the most northern outpost of civilization. It was way up there in the ice fields that Mr. Flaherty exposed and developed the film of "Nanook of the North," and in developing the picture he was aided by the Eskimos themselves.

As the hero of his story, Mr. Flaherty used Nanook himself, who is the greatest and most honored hunter in the Hudson Bay region. Nanook and his family, Nyla, the Smiling One, Allee, Cunayou and Comock, along with huskies, walruses, seals, white foxes and salmon, form the cast of "Nanook of the North."

In this picture Mr Flaherty has attempted to give us an idea of the every-day life in the family of an Eskimo, and he shows us the prodigious struggle they make for mere existence, even with the constant efforts of an expert hunter as the provider. Every day is a fight for life, success in which depends wholly upon their skill and luck at catching fish, seals or walruses. The whole family goes with the leader every day and at night, in winter, they sleep in snow igloos built at the end of each day. In the summer they live in tents built of skins.

"Nanook of the North" shows is the most entertaining and unique way the most intimate details of the life of the hardy and noble race. In all the Ungava Peninsula, which is about the size of England, only about 400 souls exist and it was here that Mr. Flaherty made this motion picture revelation, with the thermometer at 35 below zero at the minimum.

Mr. Flaherty has done a service to the motion picture world and to education by producing "Nanook of the North."

ALICE CARSLOT.

Pathépicture
TRADE MARK

Full Stardom for Pollard; New Pathe Kiddie Comedies

Pathe comes to the front this week with one announcement of the elevation of Harry "Snub" Pollard to full stardom in a two-reeler series now being made, and a second announcement of a highly original Hal Roach and animal series of thirteen two-reel comedies called "Our Gang," for monthly release beginning in September.

For several months past it has been an open secret in the world of pictures that Hal Roach was making elaborate preparations to invade the comedy field through Pathe distribution with an attractive new idea based on the natural combination of children and their petted animal comrades in action.

Much has been printed about the "zoo" that has come into being on the Hal Roach lot at Culver City, Cal., and given over to the care of an expert animal trainer. In the meantime several of the "zoo's" inhabitants—a highly accomplished pony, a wonderfully intelligent mule, a prize bulldog, goats, geese and hens—have made successful debuts in connection with the regular output of Hal Roach comedies, and well-known West Coast newspaper reviewers have witnessed, and written about, previews of at least one finished realization of the kiddie and animal comedy conception.

Pathe now definitely announces for monthly release beginning in September a Hal Roach series of thirteen two-reel comedies to be distributed under the general title of "Our Gang," the first of which —with a world of kiddie and animal significance—is called "One Terrible Day."

"Our Gang," in the estimation of Pathe, more than lives up to the conception of Mr. Roach as outlined by the producer to President Paul Brunet and other Pathe officials upon the occasion of his visit to New York last winter. The films thus far delivered to the distributors are said to reveal a freshness and originality that captivate, while producing the deep-seated quality of laughter which the spontaneous pranks of unspoiled boyhood provoke with greater certainty than almost anything else in the realm of the comic.

As it was with his former comedy partner, Harold Lloyd, so it now is with Harry "Snub" Pollard. The first series of six Pollard comedies will be released one every four weeks, beginning sometime in September. They are directed by Charles Parrott, with Marie Mosouini playing opposite the star comedian and with "Sunshine Sammy" and other Hal Roach comedy favorites in the supporting cast.

Pathe believes that this announcement will be of unusual interest to exhibitors, owing to the constant and wide distribution of the one-reelers featuring Pollard. It is declared that these comedies have been shown in more houses than any other one-reelers ever produced—in fact, that there is not a picture theatre in the United States which has not, at one time or another, shown one or more examples of them.

"In the Name of the Law" Goes to First-Run Houses

Yielding to the advance demands for "In the Name of the Law," the Film Booking Offices of America this week announces that Emory Johnson's big police drama has been booked for immediate runs in some of the most representative houses in this country. Although the official release date is still a month away, the picture's opening at the George M. Cohan Theatre, New York, where it is now completing the third week of its run, and its unlimited exploitation possibilities resulted it being booked as a panacea for the summer slump.

"In the Name of the Law" is opening on July 30 at the Mission Theatre, Los Angeles, one of the largest theatres in the most critical film city in the country. Despite the fact that this demand for advertising, exploitation and publicity material came fully a month sooner than expected, the F. B. O. home office was able to supply the Los Angeles Theatre with a complete campaign. This material, compiled only by concentrating the entire advertising and publicity department on this one picture, will permit the Mission to duplicate in every detail the highly successful exploitation campaign which was carried on in New York.

July 30 will also see the opening of the picture at Phil Gleichman's Broadway Strand in Detroit, where it will enjoy an indefinite run. Al Boasberg, exploitation expert attached to the Home Office, is now in Detroit, where he will collaborate with Mr. Gleichman in staging an exploitation campaign. This is in line with the Film Booking Office policy of extending every possible aid to exhibitors in the way of exploitation and advertising. Mr. Boasberg assisted in putting across the campaign in connection with the George M. Cohan Theatre and is thoroughly conversant with the many exploitation possibilities of the picture.

"In the Name of the Law" will also have an early first run in Atlantic City and Charlie Geigerich has returned to the F. B. O. fold as special publicist and will aid the run of this picture in the Philadelphia territory.

Frank Leonard, Home Office exploitation man, has been dispatched to the Chicago territory where many demands point to an early first run of the picture.

DOROTHY GISH IN A CHARACTERISTIC POSE
From "The Country Flapper," Which Opens at the Capitol Theatre, New York, Sunday, July 30, Released on the Independent Market by Producers Security Corporation

Coogan, Jr., Writes Story of Life

Jackie Coogan, First National star, has blossomed forth as an author. Jackie has written the story of his life in six instalments, and it will be published in newspapers supplied by the Newspaper Enterprise Association.

Irving Lesser, representing Sol Lesser, who produces the Coogan plays, has prepared an affidavit that Jackie wrote the story of his life himself. The series of articles are entitled "Some Life," and they are written in simple and breezy style. The placing of the articles with the Newspaper Enterprise Association is one of the most notable publicity achievements of the year.

Goes Big Despite Hot Weather

The hot weather has brought no interruption either to the successful showings or the rush of bookings of the Associated Exhibitors feature, Florence Vidor in "The Real Adventure," according to the reports from Associated offices in New York.

This picture opened a week's run in Edward Zorn's Temple Theatre, Toledo, Ohio, July 22. It played L. Morse's Metropolitan in Cincinnati, earlier in the month and is soon to start an engagement in T. Riley's Ohio Theatre, in the same city. Another recent important run was that in T. Quinlin's Rialto, Waterbury, Conn. The production scored a success this month also in F. G. Heller's Meridian, in Anderson, Ind. It has been booked, too, for F. J. Rembusch's Grand, at Marion, and A. E. Brentlinger has procured it for his string of Indiana houses, including the Victory, Evansville; Orpheum, Fort Wayne; Liberty, Terre Haute; Murray, Richmond, and Capitol, Clinton.

The Vidor feature started a new Chicago run a few days ago during which it will make the rounds of the twelve Lubliner Trenz theatres, and its round of the Loew time in Greater New York is still in progress, with big houses greeting it daily.

"Suzanna" Pleases First National

Associated First National is enthusiastic about "Suzanna," the Mack Sennett costume play soon to be released. "Suzanna" was adapted by Mack Sennett from a novel by Linton Wells.

The title character is portrayed by Mabel Normand. Miss Normand is supported by a cast including Walter McGrail, Leon Bary, George Nichols, Eric Mayne, George Cooper, Carl Stockdale, Evelyn Sherman, Winifred Bryson and Lon Poff.

Neilan Compiles Picture Library

Marshall Neilan has just completed a novel motion picture library or "morgue," as they say in newspaper circles, which discloses one of the reasons for his recent tour of Europe.

Among Mr. Neilan's future productions to be made at the Goldwyn studio there are stories calling for various atmospheric scenes in England, France, Germany and Italy. Accompanied by Frank Urson, director, and David Kesson, his chief cinematographer, Mr. Neilan visited all the foreign locales which will play important parts in his future productions and photographed the desired scenes in conformity with their appearance in his coming pictures.

This has been one of the reasons the producer has for some time wanted to visit various countries in Europe. The work of compiling this motion picture data is now complete and gives the director not only the actual film to be embodied in his pictures, but also provides pictorial reference for detail when the forthcoming productions are made.

Exhibitors Praise Famous "Forty-One"

With the approach of the new season which opens on August 7, Paramount has received many letters from exhibitors expressing confidence in the forty-one pictures scheduled for the next six months.

The theory that business as an invariable rule is off throughout the summer, has been found to be a fallacy to a certain extent as each year the exhibiting business shows signs of returning to normalcy early in August, says Paramount, and the opening of the new season has therefor been moved up to allow exhibitors to take advantage of this.

One of the appreciative letters is from R. J. Morrison, of the Isis Theatre, Aspen, Colo., who says: "After looking over the new series I feel that if anything will remove the depression that exhibitors have been going through the past few months, these 'Forty-one' sure should do it. I feel that every exhibitor should get right behind every one of these 'forty-one without an alibi.'"

A few exhibitors have already played the Wallace Reid picture, "The Dictator." One is H. E. Ellison, of Rialto and Princess, Denver, who writes S. R. Kent: "This picture is packing our house to the roof in spite of the hottest season ever known—if this sets the pace for the new product we will certainly be stepping high from now on. Pictures of this class ill pack any tures of this class will pack any theatre any time."

New York Salesmen at Annual Outing

The annual outing of the Motion Picture Salesmen, Inc., Friday, July 21, at Bear Mountain, was one of the most enjoyable events given by workers in the industry during this summer season. To Ben Roman, chairman of the entertainment committee, and his aides was due the credit for the exemplary manner in which the affair was handled.

The "Fat Ladies' Race" was won by Rose Stern. The prize was donated by Mose Streimer of United Artists. The prize for the men's hundred yard dash was donated by Sidney Harris, of Goldwyn, and was won by Mr. Newman. Gene Simon won the fifty-yard dash for children for which Sam Zierler, of Commonwealth, gave the prizes. Miss Furst won the women's fifty-yard dash, and Mr. Rosenzweig of Robertson-Cole gave her a trophy.

The prize given by Mr. Raynor, of Pathe, for the winner of the fat men's race went to Louis Weinberg, and Lester Adler. Associated Exhibitors, gave a trophy to the winner of the men's 500-yard race, which was captured by Mr. Schoenbach, an exhibitor. Another fifty-yard race for children was won by Herbert Blank and the prize for the winner was donated by Behrend Pictures Supply Company.

Winding up the athletic events was a basball game which the Motion Picture Salesmen won from the Theatre Owners Chamber of Commerce by a score of 12 to 10. A silver loving cup went to the winning team, but to keep permanent possession of it the winners must play and defeat the ball players of the Film Club, the game being scheduled for some time in August.

A moving picture was taken of the entire party following which an enjoyable dinner was served at the Bear Mountain Inn. On the return trip on th boat prizes were given for the most acomplished dancers the following being the donors: Henry Seigel, Selznick; Harry Danto, Famous Players; Mr. Iris, Educational; M. Streimer, United Artists.

Playgoers Picture on Loew Time

The Playgoers feature, "The Woman Who Came Back," started July 17 on the round of the Loew time, in Greater New York, the Marcus Loew enterprises having completed the booking arrangements with Lester W. Adler, New York branch sales manager of Associated.

Everything on earth has contributed to the motion pictures, and now comes the turn of the elements from underground. Heretofore mineral oil has been held to possess photographic qualities only as it came from the earth in "gushers" and was snapped by the news reels. Now Cosmopolitan claims that super-refined mineral oil produces the finest fog effects ever achieved on the screen, and is putting the invention to use in filming Jack Boyle's story, "The Face in the Fog." Experiments proved that steam condensed too soon, while water vapor would not hold the air long enough to be photographed successfully. Jack Kelly, chief electrician, bought a fine, colorless oil which is used for medicinal purposes, and while the price was high it gave exactly the effect desired.

Two Reel Dramatic Film Heads Pathe Schedule

The announcement comes from Pathe Exchange, Inc. that "The Song of the Lark," a two-reel dramatic classic, will head the short subject features and the one serial episode scheduled for release the week of August 6. "The Song of the Lark" was written by Arthur Maude and directed by Arthur Maude and J. C. Haydon.

A cast of carefully chosen players appear in the offering, including Georges Renevant, the famous young French actor, Richard Bold, Hubert Douce and Doris Coram.

The theme of the picture is taken from the inspiration of Franz Shubert's music and Jules Breton's painting. In modern celluloid form it visualized a girl whose soul awakes to freedom as she hears the music of the lark on the wing.

"Go Get Your Man" is the fourth episode of "The Timber Queen," the new Pathe serial starring Ruth Roland.

Bessie Love is the star of "The Great Adventure," the latest Pathe Playlet, re-edited from a former feature success and adapted from Henry Kitchell Webster's novel, "The Painted Scene."

"The Stone Age" is the title of the forthcoming Hal Roach comedy featuring "Snub" Pollard.

"The Fable of the Boastful Cat" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc. and created for the screen by Cartoonist Paul Terry.

"The City Slickers" is the current re-issued one-reel comedy starring Harold Lloyd.

Newspapers Praise "Hurricane's Gal"

"Hurricane's Gal," a First National attraction, directed by Allen Holubar, with Dorothy Phillips, as star, received praise from newspaper critics when it opened at the Strand Theatre, New York, July 23. In spite of the hot weather, there were crowds on the opening day.

Herald: "Allen Holubar confines himself merely to a large slice of a girl's lifetime, though he expands in another direction by apparently covering the whole ocean. . . . There is quite the most realistic hurricane in this picture ever produced on the screen. . . . Pictorially it is a very stirring photoplay. The photography is marvellous."

World: "This is a photoplay made for the purpose of showing just how rough-and-ready a pretty girl can be when she is backed up ancestrally by a sea captain dad and a Spanish mamma. Miss Phillips vamps 'em one minute and slams 'em in the face with a six-shooter the next."

American: "It's what one might call a bigger, finer melodrama."

In Personal Touch

By FRITZ TIDDEN

PARAMOUNT lived up to its name and climbed to the top of the heap by defeating the strong Goldwyn aggregation, 8 to 0, at City College Stadium, Saturday. Whalen and Cassidy, its star battery worked, while Borack, Mansheimer and Lang represented the Lions.

The Pathe Rooster is crowing over the awful trimming it gave Vitagraph at Elks Field, Long Island City. 18 to 2 was the bad news the Vita-boys brought back to the home office Monday morning. Batteries: Walker and Higgins, Welton and Naylor.

First National, Universal, Hodkinson and Metro did not play on Saturday last.

Standing of the League

	W.	L.	Pct.
Paramount	7	2	.777
First National	6	2	.750
***Goldwyn**	4	3	.571
Hodkinson	3	4	.428
***Pathe**	3	5	.375
Metro	3	5	.375
Vitagraph	3	6	.333
Universal	1	5	.167

*Will play one inning to decide game of June 17.

* * *

The members of the Park Theatre Baseball team, of the Taunton Twilight League, are keenly interested in a challenge that has been received for the team to play a series of games with the First National Exhibitors' Baseball team of the Moving Picture Baseball League. Other challenges are of interest to the Park Theatre team.

* * *

Charles S. Goetz has resigned from First National to accept the position of general manager of the W. B. Exchange in New York, opened by the Warner Brothers.

* * *

Two fishermen were angling in a river when one suddenly dropped his rod.

"Say!" he ejaculated. "Did you see that feller fall off that cliff over there into the river?"

"Don't get excited, Bill," soothed the other. "Mebbe it was a movie actor makin' pictures."

"But, my stars! How kin we tell?"

"Well," counseled the judicious one, "if he drowns, he ain't."

—American Legion Weekly.

* * *

Leaving for the East on the same day by different routes, C. H. Christie, general manager of the Christie Comedy Company, and Pat Dowling, exploitation director, are touring the United States in the interests of their product for the coming season.

Christie left for Canada, intending to stop at Educational's various exchanges through the Dominion, while Dowling is making his tour through the Middle West, returning by another route. Exchange centers, which will be visited in this manner, include San Francisco, Seattle, Vancouver, Winnipeg, Toronto, Kansas City, St. Louis, Louisville, Cincinnati, Indianapolis, Pittsburgh, Washington, Philadelphia, New York, Boston, Albany, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Omaha, Denver and others.

Since Lou Marangella, of the Warner Brothers' staff, collaborated with Eddie Bonns in the creation of a new melody entitled, "There's a Main Street In Every Town, But There Is Only One Broadway," he is never seen without his ukulele. This is because the accommodating young composer is trying to satisfy the demands of all that want to hear the number first hand. Lou says he is glad he does not play the piano.

* * *

Mike Vogel, Paramount exploiteer in the St. Louis territory, is in town visiting the home office.

* * *

Mack Sennett's New York headquarters in the Capitol Theatre Building has moved to larger offices in the same building.

* * *

E. M. Saunders has returned from a sales conference in New Orleans of Metro Southern managers.

* * *

Priscilla Dean and her director, Tod Browning, are in New York to shoot some scenes at Coney Island for Miss Dean's new picture.

* * *

Hy Mayer, the cartoonist, has gone to Europe for material for more Travelaughs for F. B. O.

* * *

Harry Reichenbach has returned to New York after spending some months abroad.

* * *

Elsie Ferguson is another arrival from foreign parts.

* * *

Rex Ingram is on his way to New York from the coast. His wife, Alice Terry, and his studio technical staff, are with him.

* * *

"Ah, well!" said Richard Dix as he sailed out of New York Harbor on the good British ship Majestic, "the first three miles are the hardest."

* * *

Alma Livingston, assistant publicity representative to Beulah Livingston, for Joseph M. Schenck Productions, was married on Thursday, July 20, to Dr. Leroy Hartman, of Seattle. As Miss Livingston will live in Seattle, she has resigned her position with the Norma and Constance Talmadge Productions, and has been succeeded by Dorothy Reuter, formerly executive secretary to Joseph M. Schenck.

* * *

Eddie Lyons, who produces comedies for Arrow release, and who is himself a screen comedian of rare attainments, arrived in New York yesterday with a print of "My Hero!" the newest Eddie Lyons super-comedy which he just completed in his West Coast studios.

* * *

E. O. Van Pelt and Jesse Winne have written and composed a song, "The Country Flapper," to be used in connection with the Dorothy Gish picture of the same name, which is released by Producers Security Corporation. The number is a fox trot.

* * *

Jean Wall, former manager of Universal's Paris office, is in New York, stopping at the Ansonia.

First Annual Fox Outing a Success

More than 1,200 employes and officials of the New York offices, studios and exchanges of Fox Film Corporation attended the first annual outing given by the organization last Saturday at Bear Mountain, N. Y. Prizes valued at $3,000 and offered both by officials and stars were awarded to fifty-six contestants in various games arranged by the outing committee.

The picnickers were carried by bus from the headquarters building on Tenth avenue to the Hudson River pier, from which they were taken by boat to the State park at Bear Mountain. The matches, dancing and rowing took the better part of the day, which was concluded by a dinner at the Bear Mountain Inn, and the return ride on the steamer.

Among the officials who attended the festivities were Jack Leo, vice president; Winfield R. Sheehan, general manager, and John Eisele, treasurer. The prizes were donated by William Fox, Jack Lee, Winfield R. Sheehan, William Farnum, Tom Mix, Charles Jones, John Gilbert, Dustin Farnum, Shirley Mason, William Russell, Herbert Brenon, Harry Millarde, Emmett J. Flynn, S. E. Rogers, Charles A. Rogers, John Eisele, Col. Anthon R. Kuser, John Zanft, Frank Rothenberg and George R. Allison.

The principal guests of the day were Senator George H. Cobb, Mrs. Helen M. Hosmer and Mrs. Marion P. Burton, of the state motion picture commission. The committee in charge of the outing consisted of Messrs. Preiss, chairman; Freedman, Sichelman, Meyers, Boch, Golden and Morrissey.

The winners of the events were:

50 Yard Dash for Women (dresser set, donated by Herbert Brenon)—Won by Helene Goldsmith; Miss A. Boles, second, and Miss C. Walker, third.

100 Yard Dash (men) (solid gold belt buckle, donated by William Russell)—Won by M. Meyer; C. E. Schmidt, second, and J. Pansi, third.

200 Yard Walk (men)—Won by P. Greene; L. White, second, and W. Roach, third.

Potato Race (men) (gold handled umbrella, donated by William Russell)—Won by W. Greeco; Frank Lasusa, second, and J. Kealey, third.

Potato Race (women) (fitted Morocco bag, donated by Jack G. Leo)—Won by J. Netzberg; E. Deluce, second, and S. Slutsky, third.

60 Yard Walk (women) (lady's silk bag, donated by John Zanft)—Won by L. Stumpel; R. Posner, second.

220 Yard Dash (men) (sterling cigarette and match case set, donated by S. E. Rogers)—Won by E. J. Berringan; W. Schoenbach, second, and W. Quinlan, third.

Three Legged Race (men) (two No. 3 Special Kodaks, donated by Col. Anthony R. Kuser)—Won by H. Brenon and Tom Molloy; J. S. Glynn and W. P. Schramm, second, and T. A. Schwartz and S. Rattner, third.

Sack Race (women) (ladies' silk bag, donated by John Zanft)—Won by J. Netzberg; P. Gluck, second, and L. Roach, third.

Sack Race (men) (gold mounted Gillette set, donated by Charles Jones)—Won by Herbert Brenon; G. Green, second, and I. Rappaport, third.

Three Legged Race (women) (two solid gold wrist watches, donated by Miss Shirley Mason)—Won by G. Steinkampt and S. Taraboulie; A. Trauman and L. Trauman, second, and S. Keller and R. Cohn, third.

Department Relay (men) (four solid gold watches, donated by William Farnum and Tom Mix)—Won by E. J. Berringan, T. D. Sullivan, F. C. Pollock, J. Dermody.

Twelve-pound Shot Put (men) (sterling silver military set, donated by Harry Millarde)—Won by J. Rosenbluh; L. White, second, and R. Simonson, third.

Running Broad Jump (men) (diamond scarf pin, donated by Messrs. Eisele and King)—Won by H. Lyons; I. Rappaport, second, and W. Roach, third.

Milk Bottle Contest (men) (solid gold pen knife, donated by Franz Rothenbourg)—Won by J. Sichelman; M. Miggins, second, and R. A. White, third.

Balloon Race (women) (sterling dresser set, donated by Dustin Farnum)—Won by R. Trauman; A. Trauman, second, and M. Quinn, third.

Tennis Singles (men) (English kit bag, donated by W. R. Sheehan)—Won by R. Simonson.

Tennis Doubles (men) (two pair diamond and platinum cuff links, donated by Messrs. Eisele and King)—Won by P. Heiliger and R. Simonson.

The second prize in all events was a sterling mounted fountain pen, and the third prize was a gold pencil.

Other winners were:

Console Model Columbia Phonograph, donated by William Fox—Won by John Mutz.

Electric table lamp, donated by Emmett J. Flynn—Won by W. Loweree.

Sterling silver flower vase, donated by J. T. Cosman—Won by John O'Connor.

Thermos set, donated by Charles A. Rogers—Won by Betty Labrush.

Cinema Code Book Ready Soon

Characterizing the new cinema code book which has been specially prepared for the industry by the American Code Company as "a valuable economic assistance to International correspondence" and adding that "proper conduct of the growing import and export branches of the business seems to demand such a book which warrants the support of the industry," Courtland Smith, secretary of the newly organized Motion Picture Producers & Distributors of America, Inc., during the week wrote a strong letter of indorsement to Cormier & McCosker of 1600 Broadway, who are special representatives of the publication. The book will be used by the Hay's organization in coding and decoding cable messages to foreign countries.

The book will contain approximately 500 pages and it is expected that the first edition will be off the press by September 15. In addition to a complete business and motion picture vocabulary the new Cinema Code will contain an International directory of producers, distributors, artists, accessory manufacturers and dealers.

Worsley Will Direct Miss Young

Wallace Worsley will direct Clara Kimball Young in "Enter Madame," the new picture upon which production started this week at the Garson studios. Metro will release it

In the Independent Field

By ROGER FERRI

The Passing Week in Review

THE season of 1922-23, while promising better times and healthier box offices, must mark the passing of the so-called "junk dealer" within the moving picture industry. There will be any number of bold attempts to turn junk into money through practice of deception on the part of this mad clan of "get-rich-quicks." But, while a few may come through showing a profit, our confidence in the public—the theatre-going public—is such that prompts us to make the statement that it will furnish the means by which the death blow will have been dealt to this tribe.

ADVERTISEMENTS appearing in the trade journals indicate that the alert producers and distributors will overlook no effort to give the public that which entertains and for which it is willing to pay its way into the theatres to see. And we note, too, that no few of these offerings will be in the form of modern versions of melodramatic successes of bygone days. Already many of these are being shown throughout the country. Because of their magnitude, entertainment value and wholesomeness they are already showing a substantial profit for theatre owners showing them.

BUT is everybody properly profiting by the successful showing of these money-making productions? To be sure many producers will profit by it, for they will strive to turn out equally good productions. But that riff-raff of our business known and accepted by the legitimate film folk as "junk dealers," are taking unfair advantage of the situation. But they have merely started. We look forward to even bolder attempts. We know that a number of them are carefully guarding old and worthless negatives of melodramas that legitimate producers have announced they will modernize. We know, too, that two of these "junk dealers" already are active in many territories throughout the country, making determined efforts to dispose of what they call "re-issues," their one *big selling point* being that some big company will make a "pretentious version of the same story next Fall," as we heard one salesman say to a Boston exchangeman last week.

NO few of the owners of old negatives of pictures dealing with stories modern producers contemplate making for next season, intend to force the latter to "come through" before surrendering their junk to them or promising not to make any attempt to sell that same junk. True, one dealer openly boasted about such intentions. He explained that he had "been in the business for years and while others made thousands, he was forgotten." And this condition, he believes, justifies him to resort to holdup tactics. This "junk man" meant what he said. And there are others equally determined to force the present day legitimate producer of old successes, which were first made years ago, to pay and pay prohibitive amounts for these all but forgotten negatives, that long ago outlived their usefulness. Nevertheless, they'll be pulled down from dirty shelves and utilized as daggers to stab in the back legitimate and honest producers and distributors.

THE "junk dealers" will overlook no bet. They will spare no effort—regardless of its legal status—to accomplish their purpose. They will deceive and defraud exhibitors and exchangemen alike. They set no limit. And, unless fought back and forced to retire into the rat holes where they rightfully belong, they will succeed. And success for them will spell disaster for the business in general. The public may be fickle, but it is not slow in distinguishing the honest from the dishonest effort to entertain. You may fool a theatregoer once or twice, but you can not continually practice such deceit and enjoy his patronage everlastingly.

THE time to rule the "junk dealer" out of business is now and here. Do not wait until one of these crooks cheats you out of money that is rightfully yours before taking action against him. *Do it now.* Mr. Exchangeman, if these "junk peddlers" or their agents approach you with their impossible bunk, show them the door and see to it that they make a hasty exit. Refuse to participate in a practise that has discouraged moving picture theatre patronage.

YOU can do much in delivering the death blow to these unthinking money-mad operatives. You can expose them through local publicity. When they come to you with propositions to deceive your theatre men and your public—and you need both in your business, Mr. Exchangeman, turn them down. But don't stop there. Go to your local newspaper editors and tell them about the presence of these men. Line up your forces now. Don't wait until it is too late. Refuse to encourage this practise by refusing to do business with these wandering soldiers of fortune—these mad gypsies within our midst.

IT cost one distributor last year $30,000 to purchase a negative that twelve months previous could have been bought at one-three hundredth per cent. of that figure. In fact, it had been offered to a Michigan exchangeman for about $300 for the entire country! And yet after he had been turned down by the Wolverine State man he patiently held on to the negative, little thinking that the day would come when he could wield it like a hammer in forcing the producer of a legitimate and modern attraction to "come through" with an amount he had only manipulated in his wild dreams. Yet the distributor had to submit. And there will be other distributors who will be forced to bow to similar propositions, unless some drastic action is taken—and taken now—to drive these "junk dealers" into oblivion.

HERE is a question for Mr. Will Hays, for the Interstate Commerce Commission and for every honest man in the film business to contend with. There must be no stalling, for these crooks never stall. They are shrewd, keen and what is more, hustlers, for they overlook no bet. With them there is no such word as "shame." They are out to turn junk into money—and unless stopped they will accomplish this trick and right before your very eyes. Act now and prevent them turning your theatre or your exchange into a junk shop.

Brandt on Tour to Ascertain Just What Exhibitors Desire

Joe Brandt has just left New York for a trip to the entire circle of key cities in the United States. He announces that this trip is for the purpose of ascertaining what kind of productions, both features and short subjects that exhibitors want during the coming season.

Mr. Brandt states that this trip is being undertaken because of the fact that there appears to be a wide diversity of opinion as to whether exhibitors want melodramas, northwestern stories, sex plays and if they want cartoon novelties, slap-stick or situation comedies.

He will confer with exchange managers and exhibitors. He will also on this trip complete negotiations now pending for the series of attractions C. B. C. is now handling and handle the question of launching exploitation campaigns with special local appeal. He will remain some time in Los Angeles where the information gained on the trip will be utilized in the productions that will comprise C. B. C.'s output for the coming year. He is carrying a print of the company's special, "More To Be Pitied Than Scorned" and the Hallroom Boys Comedy, "No Money to Guide Them."

Dr. Shallenberger En Route to Coast

Dr. W. E. Shallenberger, president of Arrow Film Corporaiton, has gone to California to make final arrangements for his company's new product for the coming season. Dr. Shallenberger believes that the Fall will see the prosperity boom well under way and that the new season will be a year for big pictures with mediocrity a thing of the past and everyone striving to give the best that is in him.

The doctor is confident that Arrow will play a prominent part in answering the demand for productions of quality and states that each one will be a strong box-office attraction, that there will be comedies, feature comedies and big specials.

Dr. Shallenberger traveled with Will H. Hays from Chicago to the Coast and took the occasion to go over with him the independent end of the industry and its plans for the coming year.

Ziegfeld to Make Features in India

Organization of the India Pictures Corporation is announced, with W. K. Ziegfeld as president. The purpose of the new concern will be to take advantage of the opportunities afforded in India for scenic, industrial, educational and news pictures as well as to produce feature films with a cast of American actors, supported by native actors, dancers and supernumeraries.

Mr. Ziegfeld announces that early in the Fall he will personally take to India a full company including director and technical staff and headquarters will be established in Bombay.

Associated with Mr. Ziegfeld are Frank J. Johnson, vice-president and treasurer; Bernard Sexton, secretary, and Albert E. Andre, assistant secretary. Mr. Ziegfeld is well known in the theatrical business and is a brother of Flo Ziegfeld. He also produced the feature motion picture, "The Black Panther's Cub," starring Florence Reed. Mr. Johnson is an industrial engineer, Mr. Sexton is a writer and lecturer and Mr. Andre has traveled extensively in India, Thibet and China, and is in intimate touch with the customs and life of the inhabitants.

Robert Edeson in Johnny Hines Film

Another prominent player signed by C. C. Burr to support Johnny Hines in "Sure-Fire Flint," his second feature production for Affiliated Distributors, is Robert Edeson, announcement previously having been made of the acquisition of Doris Kenyon as leading woman and other well-known actors for supporting roles. Mr. Edeson has been a favorite on both the stage and screen for many years, having been seen in stellar roles in stage productions and also in features for Famous Players, Vitagraph, Mutual, Pathe; also Selznick and others.

In keeping with the magnitude of the production, Mr. Burr has engaged Charles Osborn Seessel as supervisor of production sets. It is announced that Mr. Seessel created the magnificent sets for "Disraeli," "Way Down East," "Dr. Jekyll and Mr. Hyde" and "On With the Dance." In "Sure-Fire Flint" he will introduce something entirely new in the way of a mammoth set, the result of three years of experimenting and embodying a new theory.

George Wiley Gets "The Timber Wolf"

"The Timber Wolf," the first picture to be released on the independent market by the recently formed organization of George H. Wiley, Inc., has been completed on the West Coast, and a print is now on its way East. "The Timber Wolf" is the first of a series of eight five-reel pictures directed by Milburn Morante and known as Milburn Morante Productions. It is to be released September 15. Clara Horton is co-featured in this picture with Tom Gallery. "The Timber Wolf," which was written by L. V. Jefferson, author of Tracks," is a big-woods romance, the action taking place in the timber country.

Arrow Praised for Ad Campaign

That Arrow's advertising and publicity are proving successful to independent exchangemen as well as exhibitors was conclusively demonstrated this week when W. E. Shallenberger, president of the Arrow Film Corporation, received a letter from Mr. Charles R. Gilmour, general manager of Arrow Photoplays Company, of Salt Lake City, Denver and Seattle, in which Mr. Gilmour said:

"May I congratulate you on the effort you are putting forth at this time to advance the cause of the State Right Market. Your campaign of advertising, your exceptional array of pictures and your enduring efforts to place the independents in an enviable position are appreciated, I know, by every independent exchange in the country. Keep up the good work. We are going to give you every co-operation possible in the future."

School Days Heavily Booked

Outside of one big circuit booking in New York the Warner Brothers production, Gus Edwards' "School Days," starring Wesley Barry, is said to have been booked in over fifty per cent. of the theatres in the territory. One of the big exploitation campaigns was accorded to exhibitors in Omaha recently by Harold Horne, of the Supreme Pictures, during and prior to the showing of "School Days" at the Sun Theatre. Nate Frudenfeld, director of the World Realty Chain of theatres, also assisted in putting over the campaign.

Serial Sale

Export & Import Film Company announces the sale of Selig's serial, "The Jungle Goddess," for Italy and Syria. There are only a few remaining unsold foreign territories.

MIRIAM BATTISTA

One of the Four Stars in North and Weber's Feature, "The Curse of Drink"

C. B. C. Hooking Films With Press

That "More to Be Pitied Than Scorned," C. B. C. Film Sales Corporation's picture, is suited to special newspaper exploitation is being proved daily at that company's offices.

The company is employing the method of sounding out newspapers, submitting to them ideas for tie-ups, asking for opinions and ideas on these suggestions, and whether or not the paper will be interested in any angle of straight news stuff or special or "sob-stuff" articles, tieing up to the title: "More to Be Pitied Than Scorned"—and all this before any definite release date for the feature is thought of.

Alice Brady Next

Having finished "Missing Millions," her first starring picture for Paramount, Alice Brady is preparing for her next picture which will be a screen version of the play, "Anna Ascends." Last year Miss Brady appeared on the stage in the title role of this play by Harry Chapman Ford.

Margaret Turnbull is adapting "Anna Ascends" for the screen and Victor Fleming has been engaged to direct the picture. Work on this production will be started at the Paramount Long Island studio August 7.

Second National Films Going Big

Four of the 12 Second National Pictures Corporation photoplays announced for release in the current season now are being booked in all parts of the country. These are:

"The Night Riders," picturization of the popular Northwestern novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu; "Her Story," by Don Titheradge, featuring Madge Titheradge, star of "The Butterfly on the Wheel," a speaking stage drama which enjoyed a long run on Broadway, New York; "Broken Shadows," an Irish romance based on the famous novel, "Nance," by Charles Garvice, with Isobel, Mary Forbes, James Lindsay and Ivan Sampson; "David and Jonathan," adaptation of the popular novel of that name by E. Temple Thurston, with Madge Titheradge.

An Appreciation

EQUITY PICTURES CORPORATION takes this means of publicly expressing its appreciation to Mr. Daniel Carson Goodman, author and producer of "WHAT'S WRONG WITH THE WOMEN" for the elaborate and wonderful screen drama he has brought to life in this remarkable picture.

Independent Exhibitors throughout the length and breadth of the world may fittingly join us in expressing appreciation to Mr. Goodman in this brilliant achievement, not alone for the financial gain this beautiful picture will return to all exhibitors but for the high goal it will set for all those engaged in the making of motion pictures.

In its atmosphere—its innate refinement—its skillful handling in the presentation of such a daring theme, "WHAT'S WRONG WITH THE WOMEN" will establish newer and higher records among those things embraced in the category of the finer things in life.

Here is a true and genuine example of what can be accomplished on the screen in cleanliness, beauty, strength and extraordinary entertainment value.

It is with unusual pride and pleasure we announce that "WHAT'S WRONG WITH THE WOMEN" will be released on the Independent market shortly.

EQUITY PICTURES CORPORATION
723 7th Avenue, New York City

EQUITY

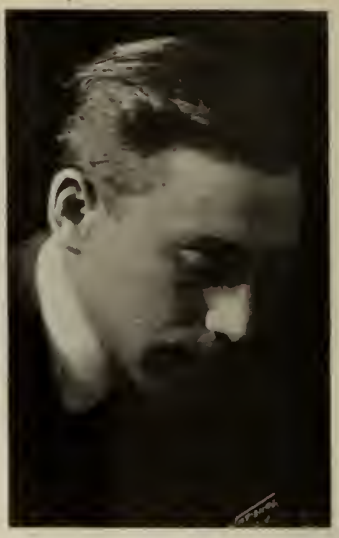
"What's Wrong with Women" Is Equity's Big Fall Feature

The importance attached by Equity Pictures to Daniel Carson Goodman's "What's Wrong With the Women," announced as its big Fall attraction, is shown by the fact that Louis Baum, general manager of the company, has returned to New York, having cut short his European trip in order to personally supervise the sale of this production, which is described as a picture having unusual box-office strength.

Dr. Goodman has not attempted to spread propaganda for or against feminism, but has drawn a picture of the modern woman of the big city whose craving for amusement and its consequent extravagance brings worry and despondency to husband and father. It is a story of two typical American families and is described as a gripping society drama of today and not a preachment and not attempting to draw a moral.

"My attempt," says Dr. Goodman, "has been to offer first and foremost a box office attraction. It presents a live problem, as simple as it is intense, one which will cause a discussion that will precede its showing and last after the run has closed."

Equity announces an exceptional cast for this picture, which includes Wilton Lackaye, Rod La Rocque, Montagu Love, Constance Bennett, Barbara Castleton, Julia Swayne Gordon, Hedda Hopper, Huntley Gordon and Paul McAllister.



DANIEL CARSON GOODMAN
Producer of Equity Feature, "What's Wrong with the Women"

Exchanges Demand Exploitation Help

That local exchanges will insist on further co-operation from national distributors of State rights productions is evidenced from the many letters that have been received by this department during the past five weeks. As a matter of fact, certain enterprising exchanges in the Southwest territory have pooled their interest to make effective their demand for this co-operation, which they seek in the form of more extensive national advertising, direct to the exhibitor, and the issuance of a larger variety of accessories with which they can exploit their productions.

Samuel Zierler of Commonwealth Pictures Corporation of New York, has closed with the Al Lichtman Corporation whereby he will handle the Empire State distribution of all the Preferred productions, the first of which will be "Rich Men's Wives."

Commonwealth Pictures Corporation of New York is also planning a most extensive campaign next Fall, having lined up a wonderful array of product. Mr. Zierler this week announced the acquisition of several new features, among which is the Daniel Carson Goodman production "What's Wrong With the Women," released nationally by Equity.

Messrs. Berkowitz and Mills who operate the Elks Exchange in New York have appointed Charles Berliner to handle the up-state territory for their Graphic Exchange. Mr. Berliner is well known. Elk Photoplay Exchange will release six Richard Talmadge productions, six Graphic specials and a number of short stuff. This firm also is releasing the Lee-Bradford feature "Determination."

Uses Two Theatres

Work is progressing rapidly under the direction of Henry Kolker on the final scenes of the Kenna production, "The Purple Highway," starring Madge Kennedy.

Two Broadway theatres were recently used for some of the scenes, the lobby of the Selwyn and the full chorus of the musical comedy, "Sue Dear," at the Times Square.

Aywon Announces Its New Product

Aywon Film Corporation has a new feature with Maciste, entitled "The Unconquered." This picture will be ready for release October 1.

The Aywon has also a series of race-track dramas featuring Peggy O'Day and Francis Ford and two features produced by Ivor McFadden, "Stranger of the Hills" and "Another Man's Boots."

Big Campaign for Eight Warner Films

A broadside campaign which will involve billboards, national magazines, newspapers and trade journals, will shortly be launched by Warner Brothers for the forthcoming series of seven productions announced for fall release.

Buys Hines Film

All foreign rights on the second Johnny Hines feature, "Sure-Fire Flint," and the one to follow, have been purchased by William M. Vogel.

Burr Nickle Will Handle Hepworths

One of the most important deals to be consummated in the independent field for the coming season has been announced by Burr Nickle, president of Burr Nickle Productions, with offices at 827 Story Building, Los Angeles. Mr. Nickle says his concern had acquired the productions of the Hepworth Picture Plays, Ltd., of London, England, for distribution in the United States and Canada.

The pictures will be distributed on a State rights' basis, under conditions which will enable the State rights' buyers to make a profit, Mr. Nickle says.

The first of the new productions will be ready for the market early in August, and it is planned to release the pictures at the rate of two a month. As an initial attraction, "The City of Beautiful Nonsense," from the novel of the same name, by E. Temple Thurston, will be offered. The other August release will be "Sunken Rocks," a Cecil M. Hepworth production with Alma Taylor in the stellar role.

Sloman Picks Fine Cast for Feature

In line with his determination to secure players of prominence and box-office strength for his productions, Edward Sloman announces that for his initial offering "Blind Justice" he has signed Milton Sills, Pat O'Malley, Alec Francis, Charles Clary, Eric Mayne, Jack Mower, Walter Long and Carmel Myers, all of whom are well-known for their work in big pictures.

Milton Sills has been featured in recent Paramount pictures. Carmel Myers was starred by Universal. was prominent in "Dinty" and others; Alec Francis was in "Smiling Through." Eric Mayne in several of Rex Ingram's big successes, Jack Mower had a leading role in "Saturday Night." Charles Clary appeared in "The Connecticut Yankee," and Walter Long made a personal hit in "The Dictator."

"Your Best Friend" Gets Fine Tie-Up

A publicity and exploitation campaign that tied up prominent merchants in Portland, Oregon, was put over by the Rivoli Theatre, during the run of the Warner Brothers' "Your Best Friend." The cooperative tie-ups were made with banks, music shops, doctors, hotels, laundries, and other merchants including a hot weather advertisement by a trolley corporation.

Backer Busy

Franklyn E. Backer reports increased activity in the sales of the new series of six James B. Warner Westerns which are being directed by Clifford S. Elfelt. The first three are "Big Stakes," "Flaming Hearts" and "Crimson Gold," all based on magazine stories. Eleanor Fair is leading woman in "Big Stakes" and Kathlyn Myers and Alma Bennett appear prominently in "Flaming Hearts."

Two Sales

The Criterion Film Exchange has purchased the output of Pacific Film Co. for New York and New Jersey. The Pierce Film Company of New Orleans has purchased the Lousiana territory of the Folly Comedies.

Correction

Two corrections in sales previously reported on the Johnny Hines' feature, "Sure-Fire Flint," are now announced by Affiliated Distributors. Report carried in our issue of July 22 regarding California, Nevada and Arizona is in error, this territory has been purchased by Louis Hyman of All-Star Feature Films, Inc., while Mountain States Film Attractions bought rights for Montana, Utah, Colorado and New Mexico. Western Pennsylvania and West Virginia territory, instead of being bought by Joe Kirboll, was bought by Columbia Film Service. Previous announcement was due to oversight in office of Affiliated Distributors.

EDWARD SOLOMAN
Whose First Independent Feature Is "Blind Justice"

"Innocent Cheat" Sets a New Record

Backed by an intensive exploitation campaign, Arrow's "The Innocent Cheat," played a record engagment at Weingarten's Parthenon Theatre in Brooklyn. The campaign was handled by Mr. Weingarten and Charles Cohn and aroused great interest. Two local papers in the Ridgewood section issued special editions which bore on the first page, superimposed in red in scare-head letters, an announcement of the production.

A baby carriage stunt, through a fortunate news break, also secured first page space in the newspapers. Mr. Weingarten reports that this picture was the greatest drawing card shown at his house since "The Four Horsemen" and "Ten Nights In A Barroom."

"Jungle Goddess" Campaign Starts

Export & Import Film Company has started its campaign on Selig's wild animal serial, "The Jungle Goddess."

This serial was completed too late for its release except in territories where summer does not effect business.

"The Jungle Goddess" will have the advantage of the most far-reaching exploitation campaign ever accorded an independent serial according to Mr. Auerbach. Fan publications and three newspaper syndicates will be backed up by trade paper advertising.

Pacific's Output Goes to Alexander

Pacific Film Company has arranged to have the Alexander Film Corporation distribute all their product. "The Able Minded Lady," "The Fatal 30," "The Forest King," "The Girl From Rocky Point."

General Manager Singer will make his headquarters at the offices of the Alexander Film Corporation.

"The Country Flapper" Booked by Capitol for Week July 30

Dorothy Gish's latest feature, "The Country Flapper," is booked to open at the Capitol Theatre, New York, on July 30. This production was directed by F. Richard Jones, who directed "Molly-O" and other big comedy successes, and Glenn Hunter heads the supporting cast. It is being distributed on the independent market by Producers Security Corporation.

Miss Gish is one of the screen's best comediennes and the vivacious flapper type is typical of her particular talents. It is claimed that she first introduced this type in America in her characterization of the French girl in "Hearts of the World."

Producers Security Company states that already this picture has aroused greater interest than any production it ever marketed and that bidding for territory is spirited.

Gossip of the Trade

A. F. NINE, who was for some years Kansas City branch manager for Vitagraph, has organized a new independent exchange in that city, to be known as the National Film Releasing Company. The exchange is located at 19th and Wyandotte streets.

The R. D. Lewis Film Company, of Dallas, Tex., this week reported a lengthy list of exhibitors who will feature "Where Is My Wandering Boy Tonight?" next season.

According to a report received from Dallas this week a new film building will be erected there within the very near future. The building will be located at Harwood and Jackson streets.

L. E. Ouimet, former president of Specialty Film Import, now merged with the Regal Films, Ltd., has returned to Montreal from Los Angeles. Mr. Ouimet is to enter the independent production field and leased a studio in Hollywood while there. He will return to Los Angeles in the Fall.

Bill Rowland, of Standard Film Service Exchange, of Cincinnati, started this week on a tour of the West Verginian territory.

Arthur Lee of Bradford-Lee, distributors of "Determination," starring Gene Burnell, returned to New York this week, following a tour of several exchange centres.

The partnership formerly existing between Fred Fisk and J. R. Saul as the United Theatre Exchange of San Francisco, has been dissolved.

Truly E. Wildman, manager of the Kansas City Enterprise Exchange, on his return from a trip through the territory, reports that he found conditions rapidly improving.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, it was learned this week, narrowly escaped serious injury when an automobile that he was driving, while en route home in New Rochelle, N. Y., from a fishing trip, skidded and almost turned turtle. Dr. Shallenberger miraculously escaped injury, except for a few scratches.

"The County Fair" in New England is still a solid hit. George Fecke, who, the good showman that he is, shelfed his picture when everyhody else in this country was releasing it, is getting the cream right now, for the very good reason that he is virtually road showing the production, and hy good exploitation is forcing the theatregoers to come into the theatres.

Marie Prevost in Three Warner Films

Confirming the flash carried in last week's issue of Moving Picture World to the effect that Warner Brothers had signed Marie Prevost for three productions, announcement is now made by the company that all three of the pictures in which this attractive and talented actress will appear are Harry Rapf productions.

Miss Prevost will have a leading role in the Wesley Barry picture, "Little Heroes of the Street," which William Beaudine is directing. She will then be featured in the screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," which E. Mason Hopper will direct. She will then appear under the direction of Wallace Worsley in the adaptation of "Brass," Charles G. Norris' widely read novel on marriage and divorce.

Other well-known players engaged for the Wesley Barry feature are Jack Mulhall, Wilfred Lucas, Aggie Herring and Al Walling. Ernest Belcher, a celebrated ballet master, has been engaged to stage an claborate dance for this production.

C. B. C. Reports Three Big Sales

C. B. C. Film Sales Corporation announces the sale to Tony Luchese of the DeLuxe Film Company of Philadelphia of rights for Eastern Pennsylvania on the companies entire series of six forthcoming features, "More to Be Pitied Than Scorned," "Only a Shopgirl," "The Lure of Broadway," "Pal o' Mine," "Forgive and Forget," and "Temptation." A large percentage of the territory of the entire country has already been closed on this series and several other deals are under way.

Other sales consummated by C. B. C. during the current week were for the new series of Hallroom Boys' Comedies, twenty-six in all, to Bobby North of the Apollo Exchange for New York and to Peter Oletsky of Federated Film Exchange, Baltimore for Delaware, Maryland, District of Columbia and Virginia.

"How Women Love" Is Now Finished

The photographing of Betty Blythe in "How Women Love" at the Whitman Studio, for presentation by B. B. Productions, Inc., has been completed. In addition to Betty Blythe, the cast includes Gladys Hulette, Julia Swayne Gordon, Katherine Stewart, Jane Thomas, Anna Ames, Robert Fraser, Charles Lane, Henry Sedley, Signor Salerno, Harry Sothern, Templar Saxe, Chas. Beyers and Georgio Majeroni.

Second National Opens New Branch

A. and R. Film Exchange, a branch for the distribution of Second National Pictures Corporation rcleases, has been established at 1810 Commerce street, Dallas, to cover Texas, Oklahoma and Arkansas. It will be conducted by Jack Adams and J. C. Rutherford.

Casts Selected

B. P. Schulberg of Preferred Pictures, announces that casting is under way for two new productions for release through Al Lichtman Corporation. For "Thorns and Orange Blossoms" Gasnier has selected House Peters, Claire Windsor, Baby Richard Hedrick, Rosemary Theby, Gaston Glass, Myrtle Stedman, Charles Clary, Mildred June, Carol Halloway, William Austin and Martha Mattox. Director Tom Forman is also picking a fine cast for "Ching, Ching Chinaman."

MASTERPIECE ATTRACTIONS Phila.

SEE ME ABOUT
The New Series of
HALLROOM BOYS COMEDIES

More to be than scorned

See what the Trade Papers say

C. B. C.'s Picture Looks Like Winner

"More to Be Pitied Than Scorned" Is Story of Power—Is Directed with Genuine Skill and Splendidly Played

The cast is compact—five all told—and the interest is centred squarely on these. The story follows a straight track, with no diverging or diverting branches. J. Frank Glendon is *Julian Lorraine*, a leading man in a theatre and in love with his wife; Alice Lake is *Mrs. Lorraine;* Rosemary Theby is *Josephine Clifford*, leading woman at the theatre and in love with *Lorraine;* Philo McCullough is *Vincent Grant*, the "heavy" at the theatre and in love with *Mrs. Lorraine;* Josephine Adair is *Ruth*, the child of the *Lorraines*.

The acting in its quality matches and measures up to the opportunities of the players. The tale is of the clash of wills of four strong persons—there are no weak sisters or brothers in the story. To be sure, the husband and wife are caught in the meshes laid by the leading woman and the heavy—they are victims of the reciprocal villainy of the two, each of whom hopes to win one of this happily married couple. And the story stands up—it shows thought in conception. There is a notable if not entire absense of the "convenient coincidence" that marks and mars the construction of so many of the older stage productions.

The interest is steady—cumulative. It is quickly established in the opening scenes—when the stage woman, visiting the dressing room of the leading man and in response to a compliment reveals the fact that she really has been "living the part" and not acting her love scenes. The quickly following call of the heavy on *Mrs. Lorraine*, his declaration of love and her rejection of him; the return of the husband and the unrecognized escape of *Grant;* the rage of the husband and his departure with the child plant the story in the mind in the first ten minutes.

Strong situations abound. The denouement properly may be described as "smashing," and in fact it is. It is preceded by the reconciliation of the *Lorraines* and the discovery by the husband of the manner in which he has been tricked by *Josephine* on the one hand and by *Grant* on the other. *Lorraine* enters upon the stage for the final act of the play, where *Grant*, his pistol loaded with bullets instead of blanks, awaits him. The prescribed clinch takes place, but the ball intended for *Lorraine* strikes *Josephine* and kills her. The two men fight over the stage and in the boxes until *Grant* is

Don't miss *More to Be Pitied Than Scorned*. It is a regular picture, of the satisfying kind that will do word of mouth advertising if you give it a chance. G. B.

EXHIBITOR'S TRADE REVIEW

Newest

"More to Be Pitied Than Scorned"

Charles Blaney's Melodramatic Success Revived With All the Sensations—State Righted by C. B. C. Film Sales Corp.

Reviewed by Roger Ferri.

The producer has resorted to no show trick to deceive the public, neither has he attempted to dissect the original story and substitute an original. It is the honest-to-goodness old melodrama presented so realistically that the gallery gods of a decade and a half ago will recognize in it a vehicle that will have a tendency of rejuvenating them, for it recalls former memories. And what is more one is not brought into the atre by the attractive title and deceived by being given anything but that which he had hoped to see.

"More to Be Pitied Than Scorned" is a showman's picture, because like all the big melodramas it warrants and invites exploitation. It must be first "sold" to the public. It will satisfy the customers once they are brought into the theatre because it is a well-told story, enacted by a clever cast of established and popular stars, with no less than a dozen big movements, any one of which can be capitalized for exploitation purposes.

You needn't be afraid of this picture, if you are a showman. You have everything with which to play. For instance, there is

tically assuming the heroine role of Viola Lorraine. She is human and natural in all that she does. Then there is J. Frank Glendon, who revives the hero of other days so well and interestingly that he makes some of our masculine idols of the present standard of entertainment seem merely incidental. Rosemary Theby, always a good drawing card, also is in this remarkable class, and in this instance she plays a "heavy" role, Josephine Clifford. Miss Theby does splendid work in this picture as also does Philo McCullough as Vincent Grant, who makes a disagreeable character ever welcome to spectators. But it is little Josephine Adair as Ruth Lorraine, who does the most notable work, for in spite of the excellence of the other players, she stands out most conspicuously. Gordon Griffith as "Trouble" is also good. The direction is flawless, the "big" scene—that in which hero and villain fight their way off the stage onto a balcony box, falling into the orchestra pit, slambanging away at each unmercifully—was indeed an excellent piece of work and easily the outstanding feature of an entertaining production.

The Cast

Julian Lorraine.....J. Frank Glendon
Josephine Clifford.....Rosemary Theby
Vincent Grant.....Philo McCullough
"Trouble".....Gordon Griffith
Viola Lorraine.....Alice Lake
Ruth Lorraine.....Josephine Adair

Adapted from Play by Charles E. Blaney.
Directed by Edward Le Saint.
Photographed by Gilbert Warrenton and King Gray.
Produced by Harry Cohn.

M.P.WORLD

pitied

This is The 1ST of The 6 BOX OFFICE WINNERS

Book your territory NOW

WRITE OR WIRE
C.B.C FILM SALES CORP.
1600 B'WAY N.Y.CITY

Al Lichtman Pulls New Stunt with "Rich Men's Wives" Week

There has been all sorts of "weeks" and "months," but Al Lichtman has hit on a new angle by originating a week for a single production. He has selected week of September 23 as "Rich Men's Wives" Week and is planning with his territorial partners to make it the biggest exhibition week accorded a single picture, by having as many theatres as possible exhibit this production during the week selected.

Business-getting accessories of practically every conceivable type are being prepared for the exploitation of this Gasnier-produced Preferred Picture and will be ready in ample time for advance use.

"My partners—Ben Schulberg and Jack Bachman—and I, have endeavored to make this a great picture and I can honestly say we have succeeded," says Mr. Lichtman. "And our judgment has been confirmed by such prominent exhibitors as Fred Miller, Eugene Roth and Oliver Kehrlein, who have booked this Al Lichtman Corporation production pre-release, and I am prepared to stand on the box-office success and audience-satisfying qualities of this, our initial production."

Breaks Record

Despite the fact that rainy weather interfered with theatre patronage in the south, the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, is said to have broken attendance records at the Howard Theatre, Atlanta, according to a telegram received by Harry M. Warner from M. Mitchell.

Has Fine Cast

For the initial Weber & North production, "The Curse of Drink," adapted from the Blancy melodrama, an exceptional cast has been selected which includes Harry T. Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista.

Chatter About Independents

Capital Film Exchange of New York is looking forward to a particularly busy season and is preparing accordingly. It already has lined up a splendid array of product. This exchange bas been making rapid progress. This past week it took over the metropolitan distribution on the M. H. Burnlside picture, "Yankee Doodle, Jr."

Lou Barman of tbe Independent Film Corporation of Philadelphia, is planning on increasing his working forces botb at the Quaker City and Washington exchanges. His first Fall release will be "Your Best Friend," to be followed with "Tbe Dangerous Adventure" and the other Warner features released soon after.

Business in New England seems to he mucb the same as it was last month. However, the more enterprising exchanges there are uncompiaining, although an inspection by the Moving Picture World correspondent failed to disclose any change. The situation, however, is expected to work itself out satisfactorily within the next six weeks.

True Thompson down in Dallas, Tex., is looking for wbat he terms "big" product for next season. He released the C. C. Burr feature, "Burn 'Em Up Barnes" in bis territory, and, according to all reports, cleaned up on it.

Pacific Film Company announced the following sales this week: To Morris Hollman of Reelcraft, Chicago, "Tbe Able-Bodied Woman," "Tbe Forest King" and "Tbe Girl from Rocky Point"; and to Greater Features, Atlanta, and Pierce Film Company, Minneapolis, the entire "Folly" comedy series starring George Ovey.

Max Abramson, well known title writer, who has titled some of the biggest pictures of the year, including "My Boy," "Trouble" and Allen Holabar's "Hurricane Gal," bas joined tbe Phil Goldstone forces and bas started tilting the latest Richard Talmade feature, "Putting It Over."

The O'Conor Productions, Inc., has taken over the old Reelcraft studios bere and cbanged the name of tbe plant to the Caswell studios.

Third Arrow Film Now on Broadway

"The Broken Silence," newest of the Arrow-Curwood series, opened at B. S. Moss' Broadway Theatre on Monday, July 24. This is the third Arrow production to reach the Great White Way within the past few weeks. Three weeks ago "God's Country and the Law" was shown at Moe Mark's Strand Theatre; the following week "The Innocent Cheat," at the Broadway.

C. B. C. Announces Plan for Fall Season

Having set the Summer and Fall schedule for the C. B. C. Film Sales Corporation, Harry Cohn, head of the production forces of that company, returned to the West Coast this week to continue supervision of studio and production activities.

During the two weeks Mr. Cohn has been busy going over distribution plans and outlining production on C. B. C.'s own new product as well as on various outside product which will be taken over and distributed through C. B. C. He has also been conferring with exchanges and exhibitors in nearby cities for the purpose of determining their needs. The result of his observations has convinced him of the ever-growing need for good two-reel comedies and short novelties and so, in addition to the Percy and Ferdie Hallroom Comedies and Sunrise Comedies, which are now under way, plans have been outlined for another series of comedies, to be made in accordance with ideas outlined by exhibitors and several of the leading exchange men.

He and Jack Cohn have also outlined plans for at least two new short novelty releases on which definite production will be begun shortly, and which are promised as an utterly new departure in the short subject field.

In the feature program which C. B. C. has announced, Mr. Cohen says the excellent screening given "More To Be Pitied Than Scorned," in which no particular player is featured, but an all-star cast portrays the roles to which they are best suited, having convinced him of the complete success of this method.

Nigh Selects Cast for First Feature

William Nigh announces the complete cast for his initial production, "Notoriety." The line-up of box-office names includes Maurine Powers, Mary Alden, J. Barney Sherry, Rod LaRocque, George Hackathorne and Mona Lisa.

Production of this picture is proceding at a rapid rate, already a large portion of the indoor scenes have been completed.

"Notoriety" is based on a modern theme and is designed to appeal to the masses as well as the classes. With an excellent cast, lavish sets, a good story and Mr. Nigh's direction, indications point to a high class box office production.

DORIS KENYON
With Johnny Hines in Affiliated Distributors' "Sure Fire Flint"

Lande Buys Two

The Howells Sales Co. have closed contract with Harry A. Lande of the Quality Film Corporation on "Vendetta" and "Intrigue," each starring Pola Negri for Western Pennsylvania and West Virginia and for Ohio and Kentucky on "The Hope Diamond Mystery," featuring Grace Darmond.

Changes Title

Ivan Abramson has changed the title of his new feature to "Wildness of Youth." This picture was produced under the working title of "Wild Youth," but due to the fact that this was the title of a Famous Players release and also that Mr. Abramson considers "Wildness of Youth" to be of greater box office value, the change was made. This production is now complete and at a private showing won high praise from visiting Mexican and Cuban film men.

Signs Frankie Lee

Little Frankie Lee, who scored such a hit in "The Miracle Man" and in the new Paramount picture, "Borderland," has been engaged by Phil Goldstone for a prominent role in his big special, "Deserted at the Altar." Others in the cast include Bessie Love, Tully Marshall, Barbara Tennant, Eulalie Jensen, and William Scott. William K. Howard is directing.

Title Changed

Paramount announces a change in the title of the Hamilton Theatrical production, "The Mysteries of India," now being shown at the Rialto Theatre, New York, and scheduled for general release October 2. The new title is "Above All Law."

Continuity Ready

The continuity for "Hot Dog," which is the working title of the first feature to be produced by Robert O'Conor, is now in preparation and production work will be started in sixty days. This five-reel production will be State righted.

Gets a Big Effect Through Iteration

Sometimes you can make a small affair a large one through multiplication. The Republic Theatre, Brooklyn, used four cutout three sheets on "Beyond the Rocks" to dress its lobby for the Valentino-Swanson promotion.

The effect was to give importance to the small cutout through repetition. One cutout might have passed almost unnoticed, but a flock of them at once became conspicuous, though the units were in themselves not striking.

This is a useful stunt where larger material is not to be had, and even where cutouts from the 24-sheet are available, it will pay now and then to use threes instead, merely to get the change in face and make the lobby look different, which really is more important than making a big but conventional smash. For occasional use a number of threes will prove better than one large sheet, and make the large sheet all the more conspicuous when a return is made to that size.

The important thing is to keep changing, a policy the Republic seems to comprehend.

A Paramount Release.

GETTING THE EFFECT OF BIGNESS WITH SEVERAL CUTOUTS

The Republic Theatre, Brooklyn, used several cutouts from the threes for "Beyond the Rocks" and gained an effect through repetition instead of using one large cutout. You are bound to see four where one might pass unnoticed

Miniature of Street Held the Attention

Thoughtful advertisers know that the local angle is the strongest. People would be more interested in a reproduction of Smith's Garage than in a miniature of the Capitol at Washington. There is the personal appeal.

For this reason we think the display for the Hope Theatre, Dallas, Texas, is a capital one, even though the advertising is confined to a reproduction of the front and the name of the attraction—First National's "Fools First"—on the house sign.

The display filled a large show window in one of the stores reproduced in the miniature of the shopping district surrounding the Hope, and shows the chief buildings in that centre. Cars running on a third rail track gave motion to the windows and these passed into the entrance of the house, to reappear from behind the building, but their passage drew the eye with certainty to the theatre, which was intended to be the main point of the display.

This was the last refinement of the idea. You naturally followed the path of the cars and inevitably it was the Hope which stood out against the skyscrapers. Toy automobiles were stood in the street, and they even had a system of street lights.

This is something more than advertising for the feature. It puts that over, but it helps the house in a more permanent way through impressing the location on the mind of the spectator.

Latticed a Cutout

Raymond Willie, of the Palace Theatre, Dallas, made a cutout of Dorothy Dalton in "The Woman Who Walked Alone" and set it into a latticed bower in the lobby, with wistaria vines and potted plants, backed by gold color silk.

It had much the effect of a full latticed lobby, but centered attention upon the cutout, which it enclosed, getting a greater effect at a smaller cost.

He also used a raffles stunt, the woman who walked alone being greeted with, "You are 'The Woman Who Walked Alone' at the Palace this week." If the greeting of the identifier could be heard 25 feet away she won ten dollars.

That was not worth $10 a throw, but the mistaken identities brought a shower of shouts, which cost nothing, and that was what showed the profit. The stunt was worked with a newspaper and a department store, both contributing to the publicity.

A Paramount Release.

HOW THE LOCAL SKYLINE GOT ATTENTION TO THEATRE

The Hope Theatre, Dallas, got more out of a reproduction of the local four corners than the biggest window dressing could have gained, and it put over "Fools First" in particular and the house in general to a lasting effect

Three Good Stunts from I. C. Holloway

Getting after the Jewish population on "The Good Provider" worked in Columbus, Ga. I. C. Holloway, of the Rialto Theatre, had 350 letters hand written to prominent Jews, telling of the coming of the picture, and they put it over, not alone with their own race, but with the Gentiles.

On Valentino he drove to get the older people instead of the flappers on "The Conquering Power," fecling that the picture would please the mature mind and help him put over forthcoming Valentino releases to better effect. The flappers came without being especially asked, so he got all classes and has them lined up for the next picture. This is in line with what we have always urged; that good advertising is not that directed to the people already sold, but directed at those who *might* be induced to come.

For "The Bachelor Daddy" he used the overworked orphans, giving them a ride around town before bringing them to the theatre, and seeing that the cars were properly bannered. This not only pleased through the effects of a kindly action, but it enabled him to enlist both newspapers in a drive for cars, and gave him a lot of extra space.

He did not have to write a lot of excuses about poor business in making his weekly report. He told them how well he had done—through hustling.

A Paramount Release.

HERE IS SOMETHING NEW IN THE MAKING OF BANNERS

Lifting the curse from the banner is a problem with "nice" houses. The Belmont Theatre, New York, used cutouts from the one-sheets for "Is Matrimony a Failure?" to decorate its sign, and it looked nifty

Home Talent Picture Gained Record Houses

Because he was a real showman, George A. Sine, of the Mary Anderson Theatre, Louisville, pulled a ballyhoo stunt for three days in a town where a ballyhoo is the pet aversion of the police.

He wanted to back up "The Crossroads of New York" with something, and he enlisted the *Courier Journal* in the idea of developing local talent for possible use by Mack Sennett.

A short continuity was prepared and 800 feet of raw stock was ordered, the International News Service cameraman offering his services in return for what he could get out of it in newspaper publicity.

Three men were picked for comedy leads, with others in the support, and for three days the scenes were shot in the busiest streets of the town while the ballyhoo-hating cops industriously pushed back the populace.

Then the paper came out with the announcement that, unknown to them, the crowds had been worked into some of the scenes, and there was a stampede for the M. A. to see who was in the picture. As a result an investment of $160 brought in so much money they had to raise the salary of the receiving teller in the bank where Sine makes his deposits.

It's a revival of a whiskered idea, but if it still works there is no need to worry about its antiquity.

Luck with Schade in Convention Gag

George Schade, of Sandusky, played in luck during the convention of Eagles in his town. Red, white and blue are the Eagle colors and he had a bunch of balloons, in tricolor, stamped with an advertisement of a return date of "In Old Kentucky" at the Schade.

He got them all over the city and the tricolored globes came to be the trademark of the place of amusement, when along came the Akron delegation with 25,000 balloons of similar design.

They were intended to advertise the rubber industries of Akron, but in reality they all worked for Schade, and every delegate and visitor who felt like taking in a show headed for the Schade.

It was a stroke of luck, but perhaps Schade had something more than a hunch to work upon. It put over "Penrod," as well as the old racing play.

Now It's Bootblacks for First National

Having staged 19,834 parades with newsboys or boy scouts for Wesley Barry and Jackie Coogan, First National franchise holders are making a drive on the bootblacks.

Manager Needles, of the Princess Theatre, Hartford, provided all the shiners with strips for their kit boxes and promised them passes if they would use "Shine, Sonny?" for their cry. The town caught the idea and a "No Sonny" became the reply when the answer was not "yes." The result was good advertising for Barthelmess and at a very small cost.

It's only a question of time when the exploitation staff invades the infant incubators.

At that the blacking kits offer rich possibilities for sniping short titles. Keep the idea in mind.

Here's a Good Idea

Something new comes in from Ida Grove, Ia., where D. Kregstein, of the King Theatre, has developed a new way to get windows.

Where possible he gets the film for an advance showing, but instead of the usual bunch of educators and amateur censors, he invites the merchants. If they like the picture, he offers to build window displays for them. Most of the time they say "yes" and that saves a lot of individual argument. They have seen the picture; they know it is good. They want to be in on it.

He got everything in sight for "Smilin' Through," and has worked the stunt so often that now when he cannot get the picture for an advance run he just tells them that he has a good one coming and gets the displays sight-unseen.

Two Good Angles to Sell the Pilgrims

When it came to getting over "Pilgrims of the Night" at the Empire Theatre, Syracuse, the management put in front of the theatre a bag large enough to contain four million francs, with a sign: "This bag is of the proper size to contain the four million francs stolen from the French sub-treasury in 'Pilgrims of the Night.' How was it done?"

Most persons tested the weight of the bag to aid them in their deductions and decided that it was too heavy to be easily carried, and this added to their curiosity. If the sign had invited them to lift it, most of them would have ignored the request. Most of them probably decided the money was stolen in check form.

The "I dare you to hand this to your wife" was also used, an organ grinder being engaged to hand them out. It was the usual stuff, with the statement that Rubye de Remer, the most beautiful woman in the world, was to be seen in "Pilgrims of the Night" and suggested that the man didn't dare to invite his wife to go and see her, ending up with "You know how women are."

It boomed the summer business at no very great cost.

A First National Release.

NOW THEY ARE PICKING ON THE POOR BOOTBLACKS

Having exhausted the Boy Scouts and news-carriers on Barry and Jackie, First National is picking on the bootblacks for Barthelmess in "Sonny" at the Princess Theatre, Hartford

Built Up the Six Into Art Display

Framing a portion of a lithograph and lighting between the paper and the frame gave almost an art value to the poster for "My Boy" when that production was played by the Midway Theatre, Montreal.

This is a particularly good example of built-up paper, for the work is done to gain ornamentation without suggesting cheap values. It is dignified and effective and it makes a real lobby decoration, in the best sense of that word. The top pieces work in well with the central design, but it would have been even better to have lettered star and title on the arch so that the message was carried over while the picture was being observed.

In Two Languages

The white placard against the painting announces that the titles are in both French and English, which helps in Montreal with its large French population and with houses where the titles are in French alone. With a downtown house it is advisable to give emphasis to the fact that the French titles are also used.

The Midway is in the heart of the theatre district and has to fight the others for business, finding a really handsome lobby the best means of gaining the desired trade.

A First National Release.

HERE'S JACKIE ALL AT SEA UP IN MONTREAL

It takes hustle to get them in with half-a-dozen other houses in the same territory, so the Midway Theatre got this display for "My Boy" and worked it in such a fashion that the cutout from the paper had the value of a real painting

Had Tiger's Claws in Place of Horns

For a Shriner Circus in Wichita Falls, Texas, the Olympic Theatre contributed a float to the parade, advertising Mae Murray in "Fascination." Cutouts were used, but the bull head dress used in the play was replaced by the crescent, supposed to be formed of the claws of the tiger, and a fez with the Temple name was added, crescents being used for the star and title strips.

It got a hand all along the line of march and some ten thousand persons got the message. It tickled the nobility of Maskat temple, and it brought better than usual business, even in the face of the strong competition.

The float was decorated in the shrine colors—red, yellow and green—and cost only ten dollars, which is unusually cheap for the effect gained. It pays to get in the line with all local celebrations. It paid Robert Sparks real money.

Rained on Pay Day

It rained on "Pay Day" for the Palace Theatre, Fort Smith, Ark. Manager Robertson ran a rubber tube up the rod of an umbrella, with a bulb at the handle, continuing the tube into a hot water bag strapped to the ballyhoo man's leg as a reservoir. Then he dressed him as Chaplin and paraded him through the streets. Every little while it would "rain" out of a clear sky and some people followed the man a block or more to figure it out, where a straight perambulator would have gained only passing attention.

Second Stunt

This was a second-day stunt, the opening day carrying a truck loaded with money bags and a bugler playing "Pay Day" call at frequent intervals.

These and a money bag lobby cost only $30 for the lot, which figured but a small portion of the extra business.

Production Lobby Costs Very Little

George Rea, of the Forum Theatre, Hillsboro, Ohio, made brains take the place of money when he framed his production lobby on "One Arabian Night."

He already had a sketchy lattice in place. He took a cutout of Negri and put it between two dark red curtains, which threw into high relief the vivid colorings of the costume. Cheese cloth to match was draped back of the lattice, with Japanese lanterns interspersed. The result was a brilliant flash at a very small cost.

Cost does not determine the value of the display. Often a little thought will cut the cost and at the same time increase the effect. Backed up by an intelligent newspaper campaign, Mr. Rea put over the First National, to winter business, in the heart of the hot weather belt.

A Metro Release

ADDING SOME CLOTHING TO MISS MURRAY'S COSTUME

For a float in a parade for a Shrine circus at Wichita Falls, Texas, Robert Sparks, of the Olympic Theatre, replaced the horns in the headdress used in "Fascination" with the tiger-claw crescent of the emblem and added a fez

Window Display for "Bought and Paid For"

Hugo Plath, of the Queen Theatre, Abilene, Texas, worked a good window idea for "Bought and Paid For."

Pictures of the three stars were shown in a dry goods store window, with a display of the store's wares. These were itemized on a large sales ticket and lettered: "Yours if 'Bought and Paid For.'" Unconsciously the spectator checked up the bill and the individual items were brought to attention. The display cost Plath only $1.50.

His lobby was a set of panels of the star, with streamers running to the title banner, and with cut flowers and potted plants for decoration.

Changing Pace

When the Garden Theatre, Battle Creek, played "Peck's Bad Boy," a Coogan impersonation contest was used for the big stunt. "My Boy" came, too, soon after, to warrant a repeat, so the old sea captain was picked up for an exploitation angle.

A man was dressed to represent this character and used for the street work, with better results than would have come from the older ideas.

A Pathe Release.

NANOOK OFFERS AN IDEAL LOBBY FOR SUMMER DAYS

This shows the lobby built by the State Theatre, Pittsburgh, for "Nanook of the North." The walls are framed in and the painting covers the entire space. An iceberg box office would have been well worth the slight cost entailed to carry out the idea

Changed Pay Day

Dennison, Texas, is a railroad town, with the paymaster on the first and dim fifteenth. When signs appeared around town announcing that "Pay Day" would be the 29th, everyone wondered, until Eddie Collins added that he was referring to the Chaplin picture at the Rialto. It was just a new edition of the "Saturday Night" advertising, but it was a knockout.

On the day of showing he used the donkey stunt, the blanket reading: "I am the only one in Dennison who will not see 'Pay Day' at the Rialto. But you know what I am."

To make it three in a row he hung up a Chaplin impersonation, and the three stunts only set him back half of a ten dollar bill.

Got Ford Dealer to Pay for An Ad.

C. B. Grimes, of the Belvedere Theatre, Tuscaloosa, Ala., does not believe in spending money for extra advertising if he can get someone else to sign checks.

When he found he had "Across the Continent" booked, he persuaded the local Ford dealer that the picture was a great advertisement for the Fords, and the dealer took four tens.

He told the reader that the Dent car used in the picture was really a Ford and advised everyone to see it. He also made over an old roadster for a ballyhoo, painting "Built by Tucker Motor Company for Wallace Reid" on both sides, with the advertisement for the picture on the hood. And all this extra advertising cost was a three column mat.

On his own initiative Mr. Grimes built the mechanical map suggested in the plan book. This cost him $9.75. The net result of the work was a 20 per cent. increase on a star who usually does not sell well in the South because they figure they saw him in "that" automobile picture.

Pretty clean work for a small town, but Mr. Grimes is not a small town manager by a long shot.

A Deep Thought

Ralph Ruffner writes from near the Land of the Midnight Sun to ask what the Eskimos do about Daylight Saving. They have it down in Vancouver, where the sun goes to bed in summer around nine o'clock, which is ten o'clock D. S., and it plays hob with the theatres.

Nanook Good Title for Frozen Lobbies

One of the best Summer titles is Pathe's release, "Nanook of the North," which will live up to the coldest lobby the house artist can conceive. The usual snow lobby is a moneymaker in the hot months, but Nanook uses ice where others call for snow.

The lobby of the State Theatre, Pittsburgh, was framed in a false wall, which was entirely painted with scenes from the play. It made a striking appeal, but the uncovered box office pulled away some of the effect. A false work frame, covered with compo board and built into an iceberg with wrapping paper soaked in starch water, then painted white and green and powdered with mica would not have cost much, and would materially add to the drag of the lobby.

Prospect Pleased

The Prospect Theatre, Brooklyn, was so well pleased with the chances for the film that it built the display the week before the showing, with the proper "coming" announcement, and let it give the cooling effect in advance of the showing.

Here the display was built around the edge of the marquise and could be seen up and down the streets. Gigantic thermometers, one set showing the outside temperature and the other the house reading, added to the appeal. It pulled a lot of business for longer than the run of the play.

Made Wry Grimaces Over Schade's Rye

A lot of people in Sandusky figured that George Schade must be a beautiful liar himself when he put in front of the Schade Theatre signs reading "Free Canadian Rye inside."

The Sandusky Chapter, No. 8653, of the Bootleggers' Protective Union, slipped George an application blank and all the ministers in town perspired profusely.

They all went in to see and found the posters for Katherine MacDonald in "The Beautiful Liar" neatly wreathed in rye—just as it came from the green fields of Canada.

Schade had merely forgotten to tell them that the rye had not been distilled.

It was a terrible shock to the old soaks, but the rest of the town enjoyed the joke and more people heard about the coming of this First National than had heard of the circus.

A Pathe Release

WHY SOME PEOPLE SUFFER FROM THE HEAT IN SOUTHERN CALIFORNIA

These unfortunates form the ballyhoo of the Kinema Theatre, Los Angeles, for "Nanook of the North." It made every one else feel cool, but they had to send a physician along in an ambulance to administer first-aid for sunstroke. Even at that it proved a paying investment, for they did a standout that helped to make a record for the house. This shows the two sides of the float

Barrels of Fun to Promote "MyBoy" Run

Barrels, gaily painted and lettered, as shown in the cut, were used to put over "My Boy" at the Queens Square Theatre, St. John's, N. B., lately. The barrel shown was placed in the lobby, but others were put at street intersections and the management even persuaded one traffic cop to direct the flow of vehicles from inside one of the displays.

A First National Release.

BOOMING WITH BARRELS

The Canadian police are rather conservative and this accomplishment did the house more good than all of the other barrels put together, but you can get a lot of talk even out of the empty barrels.

The value of the stunt is not confined to "My Boy." It can be used for any Barry or Coogan release.

Sent Special Letters to Leading Citizens

Fifty letters were written by C .B. (Jack) Frost and sent to the Mayor, the president of the Chamber of Commerce and bank officials, asking for an opinion on Meighan in "Our Leading Citizen."

He explained that the Victory Theatre wanted to run only the best plays and wanted their opinions of the picture. These opinions were made the basis of the daily advertising, and repeated on throwaways.

The Victory put up a banner across the leading street, figuring that the display would be worth the $10 fine which was the limit penalty, but there was no official objection, and the sign was permitted to stay up through the engagement.

The result was the usual business in the face of a terrific storm. With clear weather it would have been a knockout.

P. T. A. Helps the Year Around!

A First National Release.

PRETTY GOOD BILLBOARD, ISN'T IT? IT ISN'T!

It is not a billboard at all, but an exceptionally good window display used by the First National Exchange, Los Angeles, to help put over "The Crossroads of New York" at Miller's Theatre for a run. It's unusually complete except the train

A Paramount Release

WALLY REID'S ORIGINAL CAR HELPED THE CALIFORNIA

Milt Samis, of the Roth and Partington staff, discovered the real original of "Across the Continent" over in Oakland and parked it in front of the San Francisco house all the week. Pretty soft when you can flirt with Market Street like that!

Wax Stars Helped House in Houston

When he came to exploit "Across the Continent" at the Queen Theatre, Houston, Charles McFarland borrowed a racing roadster of the proper make and set it in the lobby.

Then he went over to a department store, which specializes in auto clothing, and borrowed their two best figures, togged them in the most expensive auto outfits, and put them in the car to represent Reid and Miss MacLaren. The figures cost $250 each and the display represented about $800, but all it cost McFarland was a credit card and a couple of passes, and the car represented an expense of about $15, though no rental was charged. It shot business up about 25 per cent.

Milking the Town

John J. Friedl, Des Moines Paramounteer, hooked up a dairy to "The Bachelor Daddy."

The morning before the picture opened at the Palace Theatre, Mason City, most of the milk bottles delivered carried hangers telling that Meighan never could have raised his adopted family without Hermanson's milk. Then the Hermanson company shot the same message to the mailing list.

The hangers have a hole punched to enable them to fit over the necks of quart and pint bottles. They cost little and bring big results.

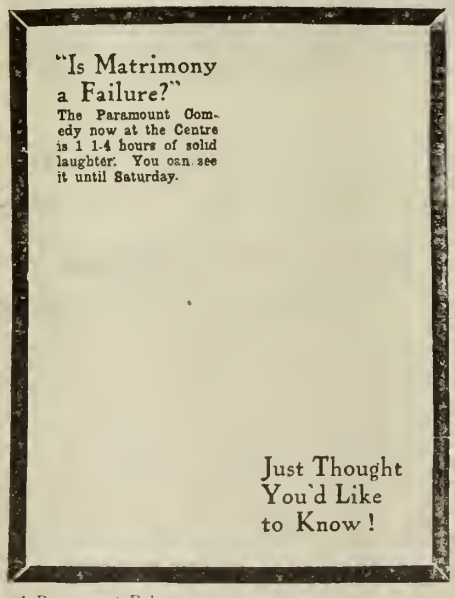
All by Himself

Because he did not know just how to swing over "The Lotus Eater," the manager of the Castle Theatre, Guelph, Ont., ran off an individual First National Week, realizing what that had done for him when it was a national event.

So far as his town was concerned, the entire country might have been doing it, and so the novelty picture went over to several times what it might have done. The week idea was a strong one.

Worked a Campaign for Marriage Play

Leon Bamberger, the Toronto Paramounteer, helped D. B. Stapleton, of the Central Theatre, Ottawa, put over "Is Matrimony a Failure?" to a fine business. He started with a bunch of eight teasers in each of two papers, working this for three days. The first day used inches and the second took inch and a half, single. Eight of them are reproduced, almost exact size. The remainder are along the same lines, with the local angle predominant. This was followed by a double truck, in which each advertisement carried from half a dozen to a dozen names. If you found your name in any space, you took the clipping to the advertiser and claimed a pair of tickets. Then the house took a full page (with a lot of white space) to play up three punch panels, and the rest were largely of the teaser sort. The space reproduced is a close copy of a space devised by J. W. Sayre, of Seattle, some time ago. It was reproduced at that time, and we gather that Bamberger has either a good memory or a scrap book. It was just as good


"Is Matrimony a Failure?"
The Paramount Comedy now at the Centre is 1 1-4 hours of solid laughter. You can see it until Saturday.
Just Thought You'd Like to Know!

A Paramount Release

COPYING J. W. SAYRE

in Ottawa as though it had never been used anywhere, and it will help you just as much. The original was either one or two columns full. This space is 75 lines by two. It costs less and probably works as well as the larger space. There is not a single conventional advertisement in the entire campaign. They are all unusual, and therefore suggest the unusual play. Most Paramounteers are better exploiters than advertising writers, but Bamberger seems to know both sides.

—P. T. A.—

Australian Page Is Mostly a Cut

This full page from the Haymarket, Sydney, is largely cut, a crayon sketch which follows one of the stills. There is very little selling talk, but what there is has been well planned to arouse and sustain attention. The large space seems to be part of a campaign to put over the story in the smaller houses, for it runs but six days at the Haymarket and the last line in the lower type space announces that "Immediately following the screening of 'The Song of Life' at the Haymarket Theatre, it will be presented in the Suburban Theatres showing First National, and at no advance in prices. The large cut seems to be the favorite in

A First National Release

AN AUSTRALIAN FULL PAGE

Australia, and Sunday full pages seem to be the standard with the Haymarket. Most of them use the heavy crayon sketch, which works better than the best half tones, particularly in a cut full page size, where the finer pen and ink lines would be fussy and out of character. But even in the smaller size crayon works better than half tone and generally is better than line, if the work is at all well done, for it takes a stipple and a solid mass that is less liable to clog up than the fine lines of the pen drawn line copy or the closer stipple of even the coarse half tone.

—P. T. A.—

Sennett Comedy Is Put Over Strongly

There is not much to be said about "The Crossroads of New York." It is just a burlesque drama played a little too straight to be good satire and a little too satirical to be good drama. Loew's State Theatre, Cleveland, disposes of it very nicely in a few words, which are a lot more convincing than would be twice as much description. It sells chiefly on the New York appeal, plus the Sennett name, and then goes on to give half of the space to the bolstering attractions in 140 lines by three.

LOEW'S STATE
Mack Sennett
presents
THE CROSSROADS OF NEW YORK
A RIOTOUSLY FUNNY MODERN MELODRAMA IN WHICH THE LONG ARM OF COINCIDENCE SUFFERS A COMPOUND FRACTURE, LEAVING THE FUNNY BONE UNIMPAIRED.
PUNCH, ACTION, THRILLS and COMEDY WITH A SCORE OF SENNETT ACTORS
FIRST NATIONAL ATTRACTION
FOURTH WEEK!
Have you heard him sing?
AL WOLMAN
To hear him is to laugh.
Featured With The
STATE ENTERTAINERS
in Yankee Doodle Songs and Dances
Cleveland has fallen in love with
TADE'S SINGING ORCHESTRA
Whimsy Melodies
Alluring Rhythms
Happy Harmony
You'll be humming the airs they sing and play.
STATE ORCHESTRA
ANGELO VITALE, Director
Overture—Finale from Fourth Symphony —Tschaikowski
NEXT WEEK
"ONE CLEAR CALL" with
Milton Sills, Henry B. Walthall, Claire Windsor

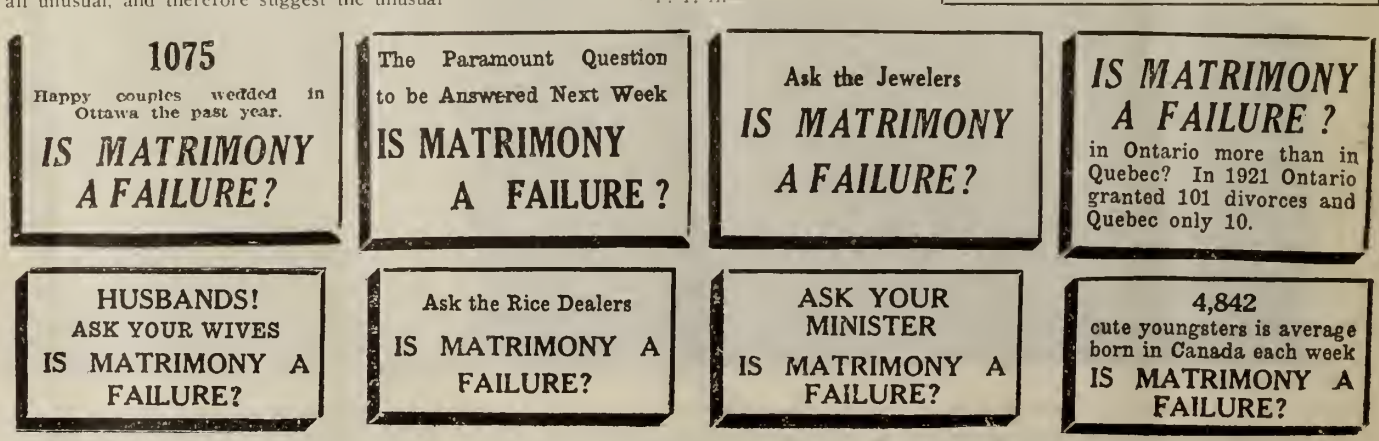
A First National Release

SELLING THE CROSSROADS

This is better selling than a lengthy description of what is to be seen, but there might have been said something about the unusual cast. This would have helped not a little. On the other hand it is better to say too little than too much. "Sennett" and "New York" are the selling angles, and these are put over sufficiently.

—P. T. A.—

Be Sure to
Get a
P. T. A.


1075
Happy couples wedded in Ottawa the past year.
IS MATRIMONY A FAILURE?
The Paramount Question to be Answered Next Week
IS MATRIMONY A FAILURE?
Ask the Jewelers
IS MATRIMONY A FAILURE?
IS MATRIMONY A FAILURE?
in Ontario more than in Quebec? In 1921 Ontario granted 101 divorces and Quebec only 10.
HUSBANDS!
ASK YOUR WIVES
IS MATRIMONY A FAILURE?
Ask the Rice Dealers
IS MATRIMONY A FAILURE?
ASK YOUR MINISTER
IS MATRIMONY A FAILURE?
4,842
cute youngsters is average born in Canada each week
IS MATRIMONY A FAILURE?

A Paramount Release.

EIGHT OF THE TEASERS DEVISED BY BAMBERGER FOR "IS MATRIMONY A FAILURE?"

Good Title Display Helps This Layout

Earle Hall Payne, of the California Theatre, Los Angeles, sends in a display for Betty Compson in "Always the Woman." It gives a fine display to the title because the advertisement came up with a good background, but this is its chief merit. The selling talk below is too small to get over unless the title or star strongly interests you. It is set in six point in the middle panel of the three below the title, that on the left giving the cast and the right hand space announcing the music. Over at the extreme left is a space for the comedy. These panels are kept small to let in the sketch, but

A Goldwyn Release

TOO MUCH SMALL TYPE

the sketch will not sell as well as a strong paragraph about the locale of the story, and it would have been better selling to have taken more of the space to tell about the Egyptian coloring in ten point type. Mr. Payne seems to have the usual trouble with the artist, who puts his sketching above the selling value of type. There are very few artists who have the real advertising sense. Most of them regard the Sunday display as purchased for their own use, and the advertising agent has to fight to get any room for talk. If you try to argue with them, they get angry and give up the job, and so managers keep on spending money for white paper for art displays where they would probably get a better return from type. It would have been possible to have cut out the figure at the left, to insert the talk there, and, some well written, would have sold many times the number of tickets that will be disposed of by this very indifferent cut, which is blurred and blotchy. This is another sacrifice to convention. It is perfectly possible to produce an advertising display without a figure or scene photograph. It is not only possible, but it will sell more tickets. But because it always has been done this way, it would seem that it always will be. In another space, for "The Cross Roads of New York," the artist has left a little more space for type matter, but all Los Angeles advertisers seem to feel that they must use up every line of the space they take and that the slightest white space is a crime. This is a good display, as Los Angeles layouts go, but it is not a good display compared to what could be done were the artist less of a Czar and more of an advertiser.

—P. T. A.—

Smaller Space Is Just as Selling

What we like least about Jewett Bubar's designs for the Roth and Partington houses, in San Francisco, is the way he drops the space so far down the page. Bubar's greatest value is that he can turn out a striking design that will get as much attention as some art work of twice the dimensions. He could turn out a good display in two fours and get more attention than most artists could with a quarter page. He could save his salary a dozen times over if he gave more thought to doing just that. But Roth and Partington do not have to economize. They can pay for the deeper space, so Dubar drops down the page and takes sometimes twice as much as he needs to put over the announcement. This Imperial space is only seventy lines by two, yet he gets as good a result as he often obtains in a 150 line drop. He lets his artistic instincts run away with him and pulls along the space bills without getting a corresponding return in sales. When he can

Imperial MARKET at JONES
"my Old Kentucky Home"
with MONTE BLUE
JULIA SWAYNE GORDON
SIGRID HOLMQUIST
THRILLS— ACTION — SPEED —DRAMA— LOVE— COMEDY
JOHNNIE HINES in SORCHY STEPS OUT

An American Releasing Corp. Release

A DOUBLE SEVENTY

do as well as this, he should be encouraged to keep up the good work, especially in the summer time, when small economies count, provided that they do not lose more in one direction than they gain in another. One hundred and forty lines is plenty for a summer space, even for a large house, in a town where there are several papers with a rate around fifty cents a line. Milt Samis should ask Dubar to lunch over at the States and have a talk with him. He could cut down his department costs and sell just as many tickets.

—P. T. A.—

Hooks His Program to Progress Hunt

Andrew L. Hainline, of the Illinois Theatre, Macomb, Ill., wanted to cut in on the prosperity hunt, and got Dan Roche, the Chicago exploiteer, to write him some copy. Dan laid out three ads and Mr. Hainline took four tens to play them up with cut borders. The keynote of all the set is that to get the best you must sell the best, and that the Illinois is helping in its own line by offering the best of the Paramounts. But the drive is more general than the average of house publicity and really works toward the general good, with the house profiting more through this angle than it would from a straight drive on its attractions. The analysis is very simple. People are more interested in prosperity than in pictures at the moment. They will read about prosperity where they will pass the plays over. But if the plays are tied to the prosperity; if it is made to appear that better plays are a part of the prosperity campaign, then the message will stick. These forty inch spaces do the Illinois Theatre more good than would eighty inches, taken for the house alone, and at the same time it helps the town, not alone in assisting in creating a feeling of confidence, but the bringing in the farmers, who will feel that it will

Let's all hustle to put the "MAKE" in MACOMB—Let's "MAKE MACOMB" the finest City in Illinois
Do you wish to be successful?
READ THIS
"EXIT THE VAMP"
"LOST ROMANCE"
"MORAN OF THE LADY LETTY"
"ONE A MINUTE"
SUCCESS is a fickle thing. What one man terms success another might consider failure. To some success means "wealth," to others, "position," and others "fame." It all depends on the goal you are striving to reach
ALL of us right here in Macomb wish for success. We are seeking individual success first and community success afterwards. It is only through individual success that community success can be reached. Hence if we all succeed individually, then, as a matter of course, Macomb succeeds and becomes "the finest city in Illinois." That's our goal
TO SUCCEED in business it is necessary to always give the BEST product whether it be merchandise or entertainment. The Illinois Theatre follows this policy consistently
THE ILLINOIS THEATRE always BUYS the BEST and SHOWS the BEST motion pictures obtainable—"Paramount Pictures"—nationally known as "the best the screen affords." Paramount Pictures are BEST in stories—BEST in STARS—BEST in DIRECTORS—and BEST in ENTERTAINMENT value
THE ILLINOIS THEATRE follows this policy because it believes that "the BEST is none too good for Macomb. The Illinois Theatre aspires to be known as the entertainment center of Macomb. It wants everyone in Macomb to feel certain of good, clean wholesome entertainment at
THE ILLINOIS THEATRE
Paramount Pictures

ROCHE'S PROSPERITY ADS

be worth while to fliver into town and look at a picture. If they come, they will make some purchases and leave that much more money in the place.

—P. T. A.—

Hyman Novelties

During our vacation we had to drop the Hyman production stories, and lost a couple of good production ideas, but the other week Eddie had a good summer idea in a production act framed with three string players from the orchestra.

He sent them on the production stage with an interior, the main feature of which was a set of three French windows giving upon a dark blue cyclorama. Then men were placed one in front of each window. The scrim curtain was stretched in front.

As the number progressed the lights on the setting were dimmed out, and three contrasting colors were thrown down between the back of the flat and the cyke, giving the effect of players in silhouette. It was very effective and cost nothing beyond the trouble of framing up the setting from stock scenery as the program mentioned paid the musicians for their extra work.

Last week Hyman had Friml's "Firefly" for his overture. At the proper point in the score the curtains parted to disclose a set largely consisting of a dark blue cyke and a cut wood, just the trunks and a fringe of foliage at the top. Electric fireflies danced against the deep blue ground in time to the music, the effect being gained by having four circuits with from eight to twelve bulbs on each. Pressing the button connections gave the effect of the dance. The curtains closed before the end of the selection.

The set reminds us of the stage setting used for the sessions of the Imperial Council of the Mystic Shrine in Scottish Rite Hall, San Francisco, in July. This was merely a blue cyke with seven sequoia (big tree) trunks and a few sprays of real foliage. It was simple and yet very rich.

Get a
P. T. A.
It Will Help You in
Your Business!

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

BELLE OF ALASKA. Will please those who like plenty of action and in fact I'll except the "high brows" who are in the minority. H. J. Gosliner, Edison Theatre, San Francisco, California.

GREAT ALONE. Good Western; full of action and thrills. R. Alfred Joncs, State Theatre. Jersey City, New Jersey.

First National

BEAUTIFUL LIAR. Some of the lady patrons did not like Miss MacDonald in this. She is not much of a card for us. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne. Theatre, Greenville, Ohio.

BOB HAMPTON OF PLACER. Very good Western picture, made highly interesting by Wesley Barry who does some of the best work in his freckled career. If they like real Western this should be good for any house. Advertising; heralds, newspaper, lithos, slides, lobby, etc. Patronage; mixed. Attendance; fair on hot days. J. J. Wood, Redding Theatre, Redding, California.

GOOD REFERENCES. Good picture. Star takes well. Play this if star (Constance Talmadge) is known. Advertising; regular. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

LOVE EXPERT. Connie Talmadge is there in this one: the flappers turn out 100% and rave over it, and it also pleases the older ones. Advertising; regular. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MY BOY. Pleased nearly 100%. The kid (Jackie Coogan) is a great actor. If you can buy it right, grab it. Advertising; more than average. Patronage; small town. Attendance; good. A. LaValla, Community Theatre, Bethel, Connecticut.

PENROD. A good picture. Pleased my audience. Advertising; papers and posters. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

PLAYTHINGS OF DESTINY. Nothing extraordinary, but a fair program picture. Advertising; newspapers, photos, posters. Patronage; mixed. Attendance; fair. J. Kenrick, Strand Theatre, Ithaca, New York.

RED HOT ROMANCE. Not such Red Hot stuff as they would have you to believe. Only very fair entertainment. I think I heard one kid giggle during the entire show. Patronage; small town. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

SCRAP IRON. Just fair. Not as good as "Egg Crate Wallop." Ray is slipping fast, in my opinion. Advertising; extra newspaper. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SMILIN' THROUGH. One of the best pictures we have ever shown in our theatre and we have been in business for over sixteen years. The acting and the settings are wonderful. Business was very good considering that we are located in the heart of a coal mining district. (Kaspar Brothers send a fine photo of the flower decked auto which formed part of their advertising campaign but we haven't space to show it. Ed). Advertising; ones, threes, sixes, twenty-fours, photos and float. Patronage; mixed. Attendance; good. Kaspar Brothers, Electric Theatre, Pomeroy, Ohio

SONNY. Richard Barthelmess is a splendid, well liked actor. Don't be afraid to run these pictures of Dick's. While there were flashes of battlefields and red fire of big guns, these appeared only occasionally. Really not a kind of a picture for these times but it is very well produced. Will please those who like good acting and you will wiggle around to keep the tears back. Great acting is displayed by the dog. Patronage; general. Attendance; good. Harold Clouse, Hollywood Theatre, Highwood, Minnesota.

STAR DUST. A very well done dramatic picture. Changed much from the book, but it is better for the picture. Hope Hampton does some remarkable work. Picture pleases and has comedy relief: a big time production worthy of any house. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TOL'ABLE DAVID. Perfect in cast, story, photography, direction. Patrons perfectly satisfied at increased admission. If there is anyone who could not hate the villains, love the mother and admire the hero, such a person should not be classed as human. Such pictures make friends. Advertising; posters, press and slides. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

THE WOMAN'S SIDE. Just fair. Some disliked it. Don't say too much about the story. Put on a good short subject program with it. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

Fox

ARABIAN LOVE. Fairly good. Will draw some extra money because of Sheik stuff. Program offering. Don't push it too strong. Advertising; lobby, newspaper. Patronage; neighborhood. Attendance; good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

BUCKING THE LINE. A good program picture, with lots of thrills and pep. Pleased every one of my patrons 100%. Advertising; one three, two ones. Patronage; working class. Attendance; good. H. Odom, Dixie Theatre, Durant, Mississippi.

CHASING THE MOON. Was a little doubtful about this one as the reviewers condemned it, but it went over fine, made everybody roar with laughter. Advertising; usual allotment of material. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

GLEAM O' DAWN. Good program picture; will go over as good as the average. Advertising; lobby, newspapers, and photos. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

FIGHTING STREAK. Tom Mix as good as ever. Better story than usual. Pleased every one. Advertising; three sheets, newspaper, heralds. Patronage; young element. Attendance; good. L. Barhydt, Quincy Theatre, Quincy, Massachusetts.

FOOTFALLS. Rotten for me. Leave this one alone. Practically killed business. No star, no direction. No nothing but a lot of bunk. Why do they make 'em? Advertising; extra amount of paper. Patronage; all classes. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

IRON TO GOLD. Good Western. Dustin Farnum well liked. Drew fair, on account of warm weather. Advertising; newspaper and posters. Patronage; mostly men. Attendance; fair. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SKY HIGH. Good business on this picture. Advertising; ones, threes, photos, slide, etc. Fact that it is filmed in the Grand Canyon of the Colorado had some value in exploitation. H. L. Fox, Tokio Theatre, Morchouse, Missouri.

WESTERN SPEED. Charles (Buck) Jones in a Western that is true to name. Book it; you will be pleased. Advertising; photos, posters, newspaper and bills. Patronage; mixed. Attendance; good. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

Goldwyn

EARTHBOUND. Good print. Pleased all patrons. Rental at a figure which allowed money to be made. Advertising; ones and threes. Patronage; small town. Attendance; good. C. C. Johnson, A-Musc-U Theatre, Melville, Louisiana.

GLORIOUS FOOL. Helen Chadwick and Richard Dix in the kind of a comedy everybody loves. If you were about to die, then fall in love with your nurse—well, how could any man die? Advertising; threes, ones, photos, heralds. Patronage; small town. Attendance; good. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

HIS BACK AGAINST THE WALL. One of the most pleasing pictures this house has ever shown. Entirely different from ordinary stuff. Play it, and get behind it: this will stand up anywhere. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

WALL FLOWER. Picture much admired here and it will please any fair minded audience. Rupert Hughes' titling excellent. Advertising; usual. Patronage; health seekers and tourists. Attendance; fairly

good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Wid Gunning, Inc.

WHITE HANDS. A good picture: good story. Drew best crowd we have had for Wednesday since May 31. Advertising; ones, slide. Patronage; small town. Attendance; fair. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

Hodkinson

MYSTERIOUS RIDER. A good production: pleased all at raised prices. Played a two part comedy and International News with it; plenty of smiles on leaving, and everybody satisfied. Book it. Advertising; twenty-four sheet, ones, etc. Patronage; small town. Attendance; fair. Petrich, Rex Theatre, Vale, Oregon.

PARTNERS OF THE TIDE. Better than many of the so-called specials. A story of the sea, well "done." A picture that will please the majority. Advertising; usual newspaper, ones, threes, slides and lobby. Patronage; average. Attendance; good. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

Metro

CONQUERING POWER. Cut to five reels, would be a fair program picture. Would like to have some of the stuff the producers feed the reviewers on, to give my patrons when I run some of these "big" pictures. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

FOUR HORSEMEN. Season's biggest money maker, and one of greatest features ever produced for any class audience. Patrons very enthusiastic, Attendance grew daily. Advertising; newspaper, lobby, house-to-house stunt. Patronage; small town. Attendance; good. Paul W. Kunze, Orpheum Theatre, Stoughton, Massachusetts.

GLASS HOUSES. Viola Dana is sure a drawing card in this town. This picture is very good: if you ever book it, boost it. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

PEACOCK ALLEY. An excellent picture. Did very poor business; not the fault of production. Played during a very hot spell. Advertising; unusual; newspaper display. Patronage; better class. Attendance; poor. J. S. Kallet, Strand Theatre, Rome, New York.

SEEING IS BELIEVING. Very bad picture. Advertising; sixes, threes, ones, photo, slide. Patronage; small town. Attendance; rotten. R. Marsden, Noble Theatre, Marshfield, Oregon.

TRIP TO PARADISE. Some liked this picture; others didn't. Third and fourth reels a little tiresome. Balance of picture will hold them in. Advertising; one sheets and slides. Patronage; small town. Attendance; fair. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

Paramount

BACHELOR DADDY. One of the most pleasing pictures of the year. Advertising; newspapers, windows, lobby. Patronage; general. Attendance; good. Stanley Chambers, Miller Theatre, Wichita, Kansas.

BACK PAY. A lot of sob stuff in this. Female patrons came out admitting they had a nice cry. Lighten this up with a comedy. It's well produced and acted. THIS is a health resort and there's plenty of the sombre here at times. They PREFER THEIR SOBS WITHOUT PAYING. Advertising, usual. Patronage, health seekers and tourists. Attendance, fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BOUGHT AND PAID FOR. This one made money for me. DeMille brings out the better class and they all seem to be satisfied. Advertising, one sheets and slide. Patronage, small town. Attendance, good. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

BRIDE'S PLAY. Good feature, only it is drawn out a little too much. Would have been less tiresome had it been shorter. Advertising, regular. Patronage, mixed. Attendance, fair. F. S. Widenor, Opera House, Belvidere, New Jersey.

CHICKENS. Very weak, did not draw business for me. Advertising, lobby. Patronage, all classes, small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CIVILIAN CLOTHES. This is a splendid picture with a fine story. Gave more satisfaction than "Miracle Man." Advertising, photos, ones, threes, bills. Patronage, town. Attendance, good. Harry Waffle, Lyric Theatre, McIntosh, South Dakota.

THE COPPERHEAD. Played this Memorial Day to satisfied audiences. This picture is excellent for any patriotic occasion. Advertising, newspaper, photos, large handbills. Patronage, small town. Attendance, good. Kenneth Thompson, High School Movies, Hancock, Wisconsin.

Between Ourselves

A get-together place where we can talk things over

You are getting more space for these reports because you said they helped in your booking of pictures. Space is like a hungry boy—it takes a lot to fill it. If you want to keep on getting a bigger Straight from the Shoulder it is up to you to keep the reports coming in strong.

A fellow not an exhibitor, says you won't bother with sending in more reports during the hot weather. Let's show him up. Send early and often!

Mr. F. F. Van Court, Princeton, W. Va., writes, "I enjoy the Straight from the Shoulder reports because I can usually find some locality similar to mine reporting a picture which I am interested in." Mr. Van Court backs up his words with deeds—he's sending reports.

VAN.

CRIMSON CHALLENGE. A real production, the kind of Western we need, coupled with Paramount's ability to make 'em right. What I mean is, Western or Society picture, they produce them well, subtitling and all. Consider this as one of the best Westerns ever shown. Some of the lightings on outdoor shots are works of art. Watch the photography and lighting. It is done as it should be. (Expect that Paramount will raise this town's price if they read this). Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

END OF THE WORLD. Absolutely fine. Don't be afraid to tell them you have something out of the ordinary. I lost money on it but through no fault of the picture. Advertising, newspaper, lobby, slide and one sheets. Patronage, best. Attendance, poor. Gem Theatre, Snyder, Oklahoma.

END OF THE WORLD. Very improbable story but well made and seemed to please majority. Patronage; family. Attendance; fair. A. J. Relf, Star Theatre, Decorah, Iowa.

FAITH HEALER. A good pictur. Pleased. Advertising; lobby and newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

FIND THE WOMAN. A good mystery picture. If you buy this in a batch, give a thought to the fact there is no one that means a nickel at your box office. I lost money on the film, but despite that the picture is good, but there is absolutely no box office draw in either title or players. Patronage; health seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FIND THE WOMAN. A splendid mystery story with well sustained suspence, but one that must be followed closely. Some disappointed, others pleased. Advertising, usual. Patronage, mixed. Attendance, fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

FOOL'S PARADISE. A big production and a good story; cast excellent. Dorothy Dalton in one of her best roles. On nine reels. You can faithfully advance admission price on it. Patronage, neighborhood. Attendance, good (weather, rain). Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

FOREVER. For me, proved a fine fizzle. We have a policy of money back to dissatisfied patrons and on this they sure asked for it. Paramount and Uncle Sam got every cent we took in. Fine weather, too. Advertising, $40 in newspapers, five twenty-fours and $25 in smaller paper, ones, threes, sixes. Patronage, town. Attendance, poor. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

HELIOTROPE. This picture will back up advance publicity. Am sorry I didn't advertise in advance. Pleased 100 per cent. Advertising, ones and photos. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

LOVE SPECIAL. Wallace Reid pleased all patrons. Not big, but good. Advertising, lobby and newspaper. Patronage, small town. Attendance, good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

LOVE CHARM. A fair comedy drama with a few rank spots in it. As a whole, good entertainment. Advertising; photos, one sheets, display. Patronage; usual. Attendance; poor. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

MAN FROM HOME. If more directors went to the trouble that was taken when this was made better features would be

made. Picture very good. Patronage, best. Attendance, fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

MARY'S ANKLE. MacLean and May, mostly MacLean. Extra good, clean and funny. I enjoyed it even better than "23 1/2 Hours' Leave." The 1920 dresses do not handicap this much as female parts of cast do not appear in considerable part of action. Advertising, slides (stock and special), one sheet, monthly program. Patronage, village and rural. Attendance, fair E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

MIRACLE MAN. Didn't give the satisfaction I expected. Thomas Meighan did not fit the crook part. Advertising; heralds, photos, ones, threes, newspapers. Patronage; town. Attendance; fair. Harry S. Waffle, Lyric Theatre, McIntosh, South Dakota.

MISS LULU BETT. Good picture with no drawing power. Where you run one day pictures, you must have stars to get them in. Advertising, newspaper, flat paper, heralds. Attendance, poor. H. B. Robb, Queen Theatre, Sweetwater, Texas.

THE SHEIK. Patrons blocked the street, waiting to get in: almost a stampede. A grand money getter. Comments; differed from the book. If it wasn't for the book it would be a dead one. Advertising; sixes, threes, ones, photos, dodgers, banner. Patronage; general. Attendance; extraordinary. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SOMETHING TO THINK ABOUT. A good program picture. We have shown better pictures for one-half the price they made us pay for this one. Advertising, two ones, one three, postals, slide. Patronage, small town. Attendance, good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

SPANISH JADE. Good picture; only after the Pennsylvania Censors get through with a picture it is very hard to follow. Advertising; regular. Patronage; mixed. Attendance; fair. F. S. Widenor, Opera House, Belvidere, New Jersey.

TILLIE. Good, clean picture and everybody liked it. Mary Miles Minter seldom fails to please. Advertising, regular. Patronage, small town. Attendance, poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

TOLL GATE. First Hart I used. Fair picture; not as good as I expected. Advertising, photos and one sheets. Patronage, small town. Attendance, good. E. A. Oestern, Oestern's Theatre, Harper's Ferry, Iowa.

TOO MUCH SPEED. Good picture, but Reid is losing his popularity. We were over sold on this picture. Advertising, newspapers, billboards. Patronage, high class. Attendance, fair. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

TRAVELIN' ON. One of Wm. S. Hart's best, well acted and a picture that will please everyone. Advertising, general lobby display, cutouts and newspaper. Patronage, mixed. Attendance, good. Strand Theatre, Nashville, Tennessee.

Pathe

HOUSE OF THE TOILLING BELL. An excellent program picture. Advise any small house to book it. Film in good condition. All who saw it spoke well of it. Advertising; six, three, two one sheets. Attendance; 80%. W. F. Eddy, Star Theatre, Bristol, Rhode Island.

THE KILLER. I was staying away from this on account of its name although M. P. World review cracked it up and reports in this department were just as high. Finally took a chance on it. It exceeded my expectations. Absolutely high class. Keep an eye on your projectionist if you run this: he may get so absorbed in it that he will forget to get next machine ready. Advertising; one sheet, special slide and monthly program. Patronage; village and rural. Attendance; poor. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

Playgoers

HOME KEEPING HEARTS. For me not much of a picture. Nothing to hold the interest of an audience. Took in but little more than rental. Advertising, posters, newspaper and special lobby. Patronage, mostly children. Attendance, very poor. F. Schnibben, Opera House, Florence, South Carolina.

R-C

AT THE STAGE DOOR. Here's the kind that pleases everyone. THE LEGITIMATE STAGE ACTORS IN THIS HAVE IT ALL OVER SOME OF THE "MOVIE" STARS when it comes to acting. Advertising, newspaper, photo, slide, posters. Patronage, general. Attendance, good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

BEYOND THE RAINBOW. R-C hard to beat for pictures and price. This one extra good; a big bet for any house. Advertising, sixes, threes, ones, slide. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE BIGAMIST. Poor; imported. But it is exhibitors' fault, for they should not buy imported pictures; the best is seldom good. J. Carborell, Monroe Theatre, Key West, Florida.

SHEIK OF ARABY. Played this when it was called "The Man Who Turned White." It is as good as any of the so-called Sheik pictures and pleased as well. Did not cost a farm to rent it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Selznick

GIRL FROM NOWHERE. A fine picture. Hammerstein unusually good. Heavy rain storm kept them away. Advertising; posters, newspaper, programs. Patronage; mixed. Attendance; fair considering weather. Daniel Buss, Star Theatre, Tonawanda, New York.

HANDCUFFS OR KISSES. Star fairly popular here and getting better. This is one of her best pictures for us. Patrons complimented it highly. Advertising, usual. Patronage, small town. Attendance, above average. C. L. Smith, Victoria Theatre, Winfield, Louisiana.

JOHN SMITH. Very good picture that brought favorable comment from patrons. Advertising, regular. Patronage, mixed. Attendance, fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

MAN'S HOME. A good program picture. Did not please our Saturday night crowd as they want more action. Advertising; newspaper and lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

PROPHET'S PARADISE. Fair picture of its kind. Pictures of the Orient can't go over well here unless they are exceptionally good. Advertising, usual. Patronage, mixed. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

REPORTED MISSING. A program picture sold at a special price. It's a good, comedy drama and will please all who see it, but you can't get them interested in Owen Moore, for he has never made any pictures that they can remember as being great. Anyway, the Negro is the real star of the picture. Run the picture, by all means, but buy it right. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

WAY OF A MAID. This is the kind of entertainment that makes you feel like meeting your patrons as they go out. A fine little picture; much better than lots of so-called specials. You can't go wrong with this one. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Universal

ACTION. Here is what I call a lemon. Was looking for a sure-enough thriller, as all reports were good on this one. Hoot Gibson did not have support in this one. THERE IS ONLY ONE WAY TO TELL WHEN THEY ARE GOOD AND THAT IS TO GO BY THE STRAIGHT FROM THE SHOULDER REPORTS. YOU CANNOT GO BY OTHER REPORTS WITHOUT GETTING LEMONS, SOME TIME. Business only fair. Advertising; lobby and

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance..... ...
Good, Fair, Poor

Theatre .....City .....State ....

Date .....Signed .....

FOX FILM CORP.

(Continued from preceding page)

		Review	Consensus	Footage
Strange Idols	Dustin Farnum	June 10	July 15	4,999
Rough Shod	Charles Jones	June 17	June 24	4,486
Money to Burn	William Russell	April 22	May 13	4,580
The Men of Zanzibar	William Russell	June 10	July 15	4,999
The Ragged Heiress	Shirley Mason	March 25	April 1	4,888
Very Truly Yours	Shirley Mason	May 13	June 17	5,000
Lights of the Desert	Shirley Mason	June 24	July 1	4,809
Elope If You Must	Eileen Percy	April 1	April 13	4 995
The Yellow Stain	John Gilbert	May 27	June 3	5,006
Special Delivery	Al St. John	May 6		2,000
The Village Sheik	Al St. John	June 10		2 000
Excuse Me, Sheriff		May 20		2,000
The Landlord		June 10		2,000
Safe in the Safe		June 24		2,000
The Broker	Lupino Lane			2,000
For Big Stakes	Tom Mix	July 1	July 8	4,378
A Self-Made Man	William Russell	July 22		4,920
Trooper O'Neil	Tom Mix	July 29	July 29	4,862
The Fast Mail	Special	July 15	July 15	6,000

GOLDWYN

A Poor Relation	Will Rogers	April 15	April 22	4,669
The Glorious Fool		March 1	April 8	5,392
The Man With Two Mothers	Special	April 1	May 20	4,423
His Back Against the Wall	Special	June 10	July 22	4,680
Watch Your Step		April 29	June 10	4,713
The Wall Flower	Colleen Moore	May 13	June 17	5,228
Come on Over	Colleen Moore	March 25	April 1	5,556
All's Fair in Love		April 15		4,979
Head Over Heels		May 6	May 20	4,500
When Romance Rides	Zane Grey Story	April 22	May 20	5 003
Mr. Barnes of New York	Tom Moore	May 20	July 15	4,804
Yellow Men and Gold		June 10	July 1	5,224
Golden Dreams		June 17	June 24	4,618
Self Defense	Sport Film			1,000
Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
The Dust Flower	Helene Chadwick	July 15		5,651
Always the Woman	Betty Compson	July 22		5,450

HODKINSON

Hope	Mary Astor	June 24		3,000
French Heels	Irene Castle	Feb. 4	May 27	6,700
No Trespassing	Irene Castle	April 29	May 27	6,900
Free Air	All Star	April 8	May 6	5,600
Heart's Haven	Adams-McKim			
The Grey Dawn	Adams-McKim	May 6	June 3	5,600
The Veiled Woman		June 24		5 300
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8		6 050
Married People	Mabel Ballin	July 29		5,200

METRO

Seeing's Believing	Viola Dana	April 1	May 20	4,500
Hate	Alice Lake	May 13		5,500
Missing Husbands	French Film	May 27		6,601
They Like Em Rough	Viola Dana	June 10	June 24	4,706
Sherlock Brown	Bert Lytell	June 3	July 15	4,800
The Five Dollar Baby	Viola Dana	June 10		6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
I Can Explain	Gareth Hughes		April 1	5,000
Don't Write Letters	Gareth Hughes	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10,467
Fascination	Mae Murray	April 29	May 20	7,940
Black Orchids				7,000

PATHE

The Isle of Zorda	French Prod.	Mar. 18	May 6	6000
Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em; Hutch—Serial	Charles Hutchison			1000
Light Showers	Snub Pollard			1000
The Model Dairy	Cartoon Fable			700
Swing Your Partners	Lloyd Reissue			1000
Ruler of the Road	Keenan Reissue			3000
Do Me a Favor	Snub Pollard			1000
Love at First Sight	Cartoon Fable			700
Why Pick on Me?	Lloyd Reissue			1000
Cry of the Weak	Playlet Reissue			3000
The Movies	Pollard Comedy			1000
Ask Father	Lloyd Reissue			1000
A Daughter of the West	Marie Osborne (Reiss.)			3000
The Hunter and His Dog	Cartoon Fable			700
Punch the Clock	Snub Pollard			1000
The Dog and the Wolves	Cartoon Fable	June 10		700
Nothing But Trouble	Lloyd Reissue			1000
Screen Snapshots	Bi-Weekly			1000

		Review	Consensus	Footage
Kidder & Co.	Washburn Reissue			3000
Strictly Modern	Snub Pollard			1000
The Maid and Millionaire	Cartoon Fable			700
Carolyn of the Corners	Love Reissue			1000
Hale and Hearty	Pollard Comedy			1000
The Farmer and His Cat	Cartoon Comedy			700
The Silver Girl	Keenan Reissue			3000
Many Happy Returns	Eddie Boland			1000
The Cat and the Pig	Cartoon Comedy			700
Wanted 5,000	Lloyd Reissue			1000
A Japanese Nightingale	Ward Reissue			3000
Some Baby	Snub Pollard			1000
Friday the Thirteenth	Paul Parrott			1000
The Country Mouse and the City Cat	Cartoon Comedy			700
Just Neighbors	Lloyd Reissue			1000
The Ghost of the Rancho	Washburn Reissue	July 15		3000
Screen Snapshots	Every Two Weeks			1000
The Man Haters	Rolin Comedy			1000
Crime in a Big City	Cartoon Comedy			750
A Bed of Roses	Paul Parrott			1000
The Late Lamented	Eddie Boland			1000
A Jazzed Honeymoon	Lloyd Reissue			1000
A Little Diplomat	Baby Marie Osborne			3000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timher Queen	Ruth Roland Serial			
Brewing Trouble	Cartoon Comedy			700
Todd of the Times	Keenan Reissue			3000
Spring Fever	Lloyd Reissue			1000
The Dumb-Bell	Snub Pollard			1000
The Sleuth	Rolin Comedy			1000
The Bride to Be	Paul Parrott			1000
The Mischievous Cat	Cartoon Comedy			700
Going, Going, Gone	Lloyd Reissue			1000
Busy Bees	Paul Parrott			1000
The Hillcrest Mystery	Irene Castle Reissue			3000

FILM BOOKING OFFICE OF AMERICA

The Vermillion Pencil	Sessue Hayakawa	Mar. 18	Apr. 1	
The Bigamist	Foreign Prod.	Apr. 8	Apr. 15	5400
Queen o' the Turf	Foreign Prod.	Apr. 29	June 10	5000
Hy Myer Travelaugh		Apr. 29		1000
The Sheik of Araby	Warner Reissue	May 13		
The First Woman		Apr. 29	May 20	4950
Gay and Devilish	Doris May	May 27	June 17	4800
The Glory of Clementina	Pauline Frederick	June 10	July 15	5700
The Sign of the Wolf	Jack London Story	June 24		4970
The Understudy	Doris May	July 8		4537
The Fatal Marriage	Reissue	July 1		4630
My Dad	Johnnie Walker	July 15		5600
In the Name of the Law	Special	July 22		6126
Up and at 'Em	Doris May			
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15		4738

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Reckless Youth	E. Hammerstein	Apr. 15	May 13	5700
Reported Missing	Owen Moore	Apr. 22	Apr. 29	7500
Evidence	E. Hammerstein	June 24	July 1	4622
The Prophets' Paradise	Eugene O'Brien	Mar. 18	May 6	4000
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
The Referee	Conway Tearle	May 27	June 24	5000
Under Oath	E. Hammerstein			

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks			
Little Lord Fauntleroy	Mary Pickford			9984
The Ruling Passion	George Arliss	Feb. 4	Feb. 18	7000
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	7000

UNIVERSAL

The Leather Pushers	Two Reelers	Jan. 28	Feb. 4	
The Trap	Lon Chaney	May 13	June 3	5481
Going Straight	Pickford Reissue			2000
The Bear Cat	Hoot Gibson	Apr. 8	Apr. 22	4550
The Man Under Cover	Herbert Rawlinson	Apr. 15	May 13	4566
A Wonderful Wife	Miss DuPont	Apr. 22	May 20	4668
The Man Who Married His Own Wife	Frank Mayo	May 6	June 10	4313
Second Hand Rose	Gladys Walton	May 13	June 2	5000
Step On It	Hoot Gibson	May 20	June 10	4225
Kissed	Marie Prevost	May 27	June 10	4231
Black Bag	Herbert Rawlinson	June 10	July 15	4343
Out of the Silent North	Frank Mayo	June 17	July 22	4211
Adventures of Robinson Crusoe	Harry Myers Serial	June 17		
The Trooper	Gladys Walton	July 29		4480

(Continued on following page)

UNIVERSAL

(Continued from preceding page)

		Review	Consensus	Footage
Never Let Go	Reginald Denny			2000
It Is the Law	Tom Santschi			2000
Seeing Red	Tom Santschi			2000
Plain Grit	Reginald Denny			2000
The Little Rascal	Baby Peggy			2000
Three Weeks Off	Lee Moran			2000
Speed 'Em Up	Harry Sweet			2000
Ten Seconds	Comedy			2000
His Prehistoric Blunder	Comedy			1000
Easy to Cop	Comedy			1000
Should Watchmen Sleep	Neely Edwards.			1000
Cured by Radio	Comedy			1000
Human Hearts	House Peters	July 22		6350
The Storm	House Peters	July 1	July 8	7400
Trimmed	Hoot Gibson	July 8	July 22	
Her Night of Nights	Marie Prevost	July 1	July 22	5000
Perils of the Yukon	Wm. Desmond Serial.	July 8		
Daring Danger	Tom Santschi			2000
Go Get 'Em Gates	Art Acord			2000
Horse Tears	Queenie			2000
Live Wires	Queenie			2000
High Fliers	Neely Edwards			2000
Ain't Love Grand?	Roy Atwell			2000
A Spirited Affair	Roy Atwell			1000
You and Me	Century Kids			2000
Ridin' Through	Art Acord			2000
Afraid to Fight	Frank Mayo			4800
Unfermented Bricks	Neely Edwards			1000
Hello Mars	Harry Sweet			2000
The Hour of Doom	Tom Santschi			2000
The Married Flapper	Marie Prevost			
Caesar's Ghost	Roy Atwell			1000
Short Weight	Brownie			2000
Unmasked	Art Acord			2000
House of a Thousand Trembles	Neely Edwards			1000
Henpecked	Lee Moran			2000
At Large	Tom Santschi			2000
The Loaded Door	Hoot Gibson			
Simply Shocking	Jack Duffy			1000
Bath Day	Harry Sweet			2000
Dead Game	Art Acord			2000

VITAGRAPH

Too Much Business	Special	Apr. 8	May 20	6100
Gypsy Passion	French Prod.	Apr. 8	May 6	5601
My Wild Irish Rose	Special	June 24	July 1	7650
Island Waves	Corinne Griffith	Apr. 1	Apr. 22	5000
A Virgin's Sacrifice	Corinne Griffith	July 1		4867
The Man From Downing Street	Earle Williams	Apr. 1	Apr. 29	
Restless Souls	Earle Williams	June 24	July 22	5000
A Guilty Conscience	Antonio Moreno			
The Rainbow	Alice Calhoun	Feb. 4	May 13	5000
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22		5068
Divorce Coupons	Corinne Griffith	July 1		5249
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure	Lady Diana Manners.	May 6	May 20	7730

M. J. BURNSIDE

Yankee Doodle, Jr.		Mar. 18	Apr. 22	5000

FEDERATED EXCHANGES

The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

F. J. GODSOL

Sherlock Holmes	John Barrymore	May 20	June 3	8000

HARRY LEVEY

Around the World With Burton Holmes		May 6		11500

PIONEER FILM CORP.

The Leech	Claire Whitney	Apr. 8		5000
Beyond the Crossroads	Ora Carew	Apr. 3		5000
The Crimson Cross	Margaret Beecher	May 6	June 3	5000

STATE RIGHTS

AFFILIATED DISTRIBUTORS

		Review	Consensus	Footage
I Am the Law	Curwood, Author	May 27	July 15	6800

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

Across the Border	Big Boy Williams	Apr. 1	Apr. 8	5000
Silent Shelby	Frank Borzage	May 20		5000
They're Off	Anchor Prod.	May 27		5000
White Hell	Bartlett Prod.	May 27		6100

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail		May 13		4588

EQUITY PICTURES

Where Is My Wandering Boy Tonight?		Feb. 4	Feb. 25	
The Worthy Madonna	Clara K. Young	Apr. 15		6000

C. B. C.

Sunrise Comedies	Billie West			2000
Cap'n Kidd	Eddie Polo Serial			

DI LORENZO, INC.

Blaze Away	Big Boy Williams	Mar. 25	Apr. 29	4800
The Trail of Hate	Big Boy Williams	June 3	June 24	5000

GEOGRAPHIC FILM CO.

The Garden of Gethsemane.	Biblical Story	May 13		1000

PHIL GOLDSTONE

Watch Him Step	Richard Talmadge	May 13		5000
When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge			5000

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

HOUDINI

The Man From Beyond	Houdini	Apr. 15	May 20	6000

LEE-BRADFORD

Determination		Jan. 21	Apr. 8	
Flesh and Spirit		Apr. 15		5000
Squirrel Comedies				2000

BERT LUBIN

Partners of the Sunset	Allene Ray		Apr. 29	4950

O'CONOR PRODUCTIONS

No Brains	Billy Franey			2000
Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000

PACIFIC FILM COMPANY

The Able-Minded Lady		Mar. 11		5000
The Forest King		Mar. 25		5000

PRODUCERS SECURITY

The Man Who Paid	Wilfred Lytell	Mar. 25	Apr. 15	5000
Welcome to Our City	Maclyn Arbuckle	Feb. 18		5000
Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish			
Trail of the Law	Wilfred Lytell			

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven.	Danish Production	July 8		5000

SECOND NATIONAL

Her Story	Madge Tilheridge	Mar. 4		5000
The Night Riders	Western Story	Apr. 22		5750

W. M. SMITH

So This Is Arizona?	Franklyn Farnum	Apr. 22		5800

WESTERN PICTURES EXPLOITATION CO.

Hell Hounds of the West	Dick Hatton	Apr. 1		5000
The Man From Hell's River		Apr. 19		5000
Ridin' Wild	Roy Stewart	May 6		5000
Four Hearts	Dick Hatton	May 13		5000
According to Hoyle	David Butler	June 24		5000
Bing, Bang, Boom	David Butler	July 22		5000

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture	Mar. 11		1000

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
F. O. B. Africa	Monty Banks	Apr. 1		2000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison			5000
Tweedy Comedies				2000

PROJECTION

By F. H. RICHARDSON

Biggest Question

A good brother from the Golden Gate City, who asks that his name be withheld, propounds what is, I think, the biggest single question ever asked in the twelve years' experience of this department. So wide is the field covered by the query that I think it will be necessary to stretch the reply over several issues. Here is what he says:

Dear Richardson: My boss has under consideration the building of a theatre in a Coast city. He has promised that I shall have charge of projection if he does, and has asked advice about several things having to do with the location, construction and equipment of the projection room.

I was cock sure that I knew a lot until the responsibility was placed on my shoulders of having to decide things concerning which the wrong answer might be a very serious matter. It made me really think, and now I am not sure I know half as much as I thought I did.

The boss has always treated me square and right, and I feel it is up to me to pull no bluff in a matter of this kind. So I come to the highest source of knowledge of which I know in matters having to do with projection, namely, the Projection Department of the Moving Picture World, asking for the straight dope. Another reason I come to you is that I feel that your answer will NOT be influenced by any consideration except the FACTS, and, frankly, Richardson, your department and books are the only data in all the motion picture industry that I would feel entirely safe in trusting in that respect.

You may reply through the department if you prefer, but for reasons you can readily guess I don't want my name used. If for any reason it is not expedient to answer through the department, I am quite willing to pay up to fifty dollars for a mail reply. I know the information I ask is worth much more than that sum, but I am a mere "wage slave" and a "not so small" family (for not one member of which would I take $1,000,000 cash—and wouldn't give two-thirds of a cent for another) keeps me pretty well strapped. What I want to know is:

The Biggest Question

If you were called upon to design and equip a two-projector projection room in a high class straight motion picture theatre, and to advise as to the location and construction of same, and to advise as to the selection of a screen, what would you do with regard to every one of the items concerned, and why would you do it?

Well, San Francisco, I hear from your city about as frequently as I do from Santa Claus, but it seems evident that when one of your projectionists (San Francisco men mostly insist upon being dubbed "moving picture machine 'operators'" and will have naught to do with such new fangled names as projectionist) does make up his mind to admit he can possibly be told something to his benefit, he seems to very muchly know how to ask a whole lot in the fewest possible words.

For a reply by mail I would be obliged to charge you considerably more than fifty dollars, and anyhow I believe the answer will be of interest to a very great number of our readers. So here goes.

Location

Naturally the first thing to be considered is the location of the room, and inasmuch as I know nothing at all about the size or shape of your auditorium I will of necessity be obliged to deal in fundamentals, to the end that you understand the various things involved and be able to yourself form intelligent judgment as to what is best for the proposed theatre.

In the matter of location the following are the governing factors:

(A) Distortion of picture height and width.

(B) Effect of distortion of picture height on side view distortion due to viewing angle.

(C) Effect of too-short projection distance as applies to definition.

(D) Effect of too-long projection distance as applies to light loss, unevenness of illumination and flatness of picture.

(E) Effect of too-long projection distance as applies to view of picture by projectionist.

As you of course know, the screen image is distorted by locating the projection lens any other place than opposite the center of the screen. As you doubtless also know the distortion caused by locating the lens off center with center of screen becomes visible much more quickly when the location is off center sidewise than when it is off center up or down.

This is by reason of the fact that the picture is wider than it is high. The distortion is due to the fact that the light beam spreads as it goes toward the screen, as per D D, Figure 1.

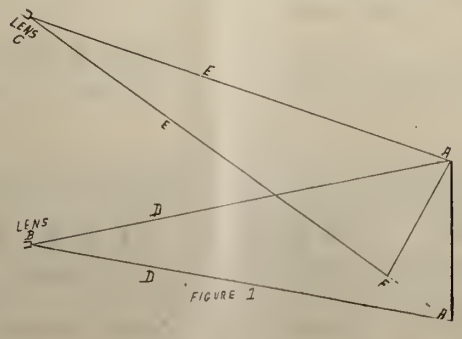


FIGURE 1
Illustrating an Answer to the "Biggest Question."

In Figure 1 we are supposed to be looking at the light beam from its side—from the side of the house. We see that the top and bottom of the beam from lens B strike the screen after traveling exactly the same distance, hence both top and bottom of the beam have spread exactly the same amount, and if the top of the resultant rectangle of light on the screen be twelve feet wide the bottom will also be twelve feet wide and the height of the picture will be normal. There will be no distortion.

Examining the beam from lens C, which is off center with center of screen—higher than center of screen in this case—we find that the bottom of the beam must travel a distance equal to dotted line F A further than the top of the beam before reaching the screen, and as the beam spreads a certain fixed amount to each foot of distance it travels (amount of spread per foot is dependent upon focal length of lens, increasing with shortening of focal length and vice versa) it is readily seen that the bottom of the rectangle of light, or bottom of the picture must and will be wider than its top.

(*Continued Next Week*)

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Who Did It?

George T. Randall, Bluff, New Zealand, raises the "who did it" question by saying:

I have been interested in the discussion concerning the effect of placing the trade mark on carbons next the collector lens when using A. C. Perhaps the following is not new to you. At any rate it shows that the "back numher" Britisher has thought out some things for himself; also that he is not quite the back number some Yanks seem to think him.

In the "Primus Lantern and Kinematograph Diary" for the year, 1914, on page 14, occurs the following: "'D' section carbons are recommended for alternating current. By their use there is no difficulty in keeping the arc toward the condenser." In the "Modern Bioscope Operator" (the word Projectionist was not then coined), published 1913, we find, page 50: "Carbons with cores placed near one side of the rod are sometimes used. Some operators are successful in using ordinary cored carbons down one side of which a groove or flat has been filed, the idea being to cause the crater to form on the side next the condenser."

That was nine years ago, and we can go back much further—even as far back as 1900, and find the same idea exploited in the "A B C of Kinematograph." And America always leads?

I Did That

Friend Randall then goes on to say that in a recent letter he called attention to the fact that a certain feature of an intermittent which is now being exploited by one United States projection manufacturer was used in England long ago. He says I side-stepped on the proposition.

Yes, Friend Randall. I did exactly that, and will continue to do so, because there is no harm done by the manufacturer claiming originality if he has done so. What earthly difference does it make whether a man or woman who invents something lives in California, New York City, Honolulu, London, Dublin or Pekin, China? ? ?

Rivalry, if friendly, is all well and good. It stimulates, but I, for one, will shake the hand of the man from London, England, Paris, France or any other country I know of where the white man rules, just as quickly and just as heartily as I would the hand of the man from Chicago, Denver San Francisco or any other spot in these United States of America. Nor do I hold it as against a country or its

people that the color of their skin is not white, though we all do to an extent lean toward our own kind. That is, I think, but the nature of things.

Too Clannish

We are too d——d clannishly inclined. I am personally proud of my country—yes, BUT I can imagine myself being just as proud of being a Britisher, had I happened to be born one. After all, what is the difference, when we squeeze the bull and bluff out of it? We're all one great big human family. Do you think in the Other World we will look down on each other because you were a "superior Britisher" (?) or I was a "superior United Statesian" (?). It would be just a bit ridiculous and pretty entirely absurd, would it not? Well, isn't it just a bit that way NOW? Britishers are NOT back numbers and no one but a confirmed damned fool thinks they are.

When it comes to ideas and inventions, I don't care two whoops in the New Jerusalem who evolved them. If they benefit humanity I am entirely satisfied to know that a member of the human family did the inventing. I'm glad if one of ours did it. I'm glad if one of your boys did it, too. And there you are. Let us hear no more of the "We are greater than thee" noise. We are ALL projectionists and are all interested in that which is good for projection.

P. S. The foregoing is NOT a "roast," Brother Randall. Come again!

From Cuba

Salvator Sorians, Havana, Cuba, says:

I am in possession of a wonderful Simplex projector, especially fitted for traveling exhibitors. It often happens that I must place the projector at different distances from the screen, because of varying lengths of hall—I give shows in towns and villages. This makes it difficult to always get good projection.

I have a full set of projection lenses, both M. P. and stereopticon, but the condenser—there lies the trouble. Under some conditions I get a good, clear screen, but under others it is impossible.

Can you help me in this? Will a condenser chart do it, showing the right lenses to be used at different distances?

Will Explain

The function and problems of the condenser is not generally understood. I will try to make it clear. Its office, and its ONLY office is to collect as much as possible of the light from the light source, and to concentrate it upon the aperture in a spot of the least possible size which will give a clear screen.

It is important that (a) the light source be located just as closely as possible to the surface of the collector lens, because for reasons which you will find fully explained in the new handbook (which also have been explained in this department), unnecessary distance between the light source and lens very greatly decreases the light collecting power of the condenser. To put it in another way it decreases the amount of light which is incident upon the face of the lens—which strikes the face of the lens. (b) Since the light beam diverges between the aperture and projection lens, and the amount of divergence increases with decrease of distance from condenser to aperture, it is important that the condenser be as far as is practical from the aperture.

But right there another equation enters, because the condenser will always magnify the diameter of the light source as many times as the distance from source to optical center of condenser is contained times into the distance from optical center of condenser to aperature, hence if we have a crater of given diameter which we can locate a given minimum distance from the face of the lens without excessive breakage, then in order to get the required size of the spot with the light source thus located, we MUST have a condenser of focal length which will give the desired magnification—will produce the spot of desired size.

Another Equation

And that is why amperage determines the necessary focal length of the condenser. It is because amperage determines two things automatically, viz: diameter of crater and distance crater MUST be from collector lens in order not to break too many lenses.

Once we determine minimum distance crater may be from face of collector lens, the rest is out of our hands, because while we may get a greater distance from condenser to aperture by using a longer focal length condenser, we cannot do so without locating the light source further from the lens.

For instance, suppose we have a crater which we can keep within 4 inches of the optical center of the condenser (which would probably be about 3 inches from the face of the collector lens) and get a suitable size spot at 16 inches from the aperture to the optical center of the condenser.

Loss Too Great

But the loss consequent upon divergence between aperture and projection lens is too great, so we decide we want a 20 inch distance optical center of condenser to aperture. Can we get it? Certainly we can, BUT since we must have the same size spot we must have the same magnification. Let us see what happens: $16 \div 4 = 4$, hence the magnification of the light source was four times, and since the four-time magnification gave the desired spot (we will presume the crater horizontal diameter to be ½ inch and the spot 2 inches, which makes a $(\frac{1}{2} \times 4 = 2)$, so we must now have a $20 \div 4 = 5$ inch distance from light source to optical center of condenser, which means that it would require a condenser of about 7 inches diameter to collect an amount of light equal to that collected by the standard condenser at the other distance.

I will direct that a lens chart be sent you. It will help you if used intelligently and carefully.

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Squirrel Hill's Manor Has the Atmosphere of a Country Club

THE Manor Theatre, recently opened by James B. Clark, of Rowland and Clark Theatres, is situated at the corner of Forbes and Murray streets, on Squirrel Hill, the new residential section of Pittsburgh.

After a profound study of the location, Mr. Clark and his architect, H. S. Bair, decided on the old English school of architecture, with a blending of the Elizabethan and Tudor styles. As a result, the house, the exterior of which does not resemble the conventional picture theatre, harmonizes with the surrounding handsome residences.

The residents of Squirrel Hill have appreciated this thoughtfulness on the part of Mr. Clark, which has been shown by their attendance since its doors were thrown open, while the beauty of the new theatre has attracted patrons from distant parts of the city.

The Manor is constructed entirely of fireproof material and has a seating capacity of 1,500, the greater part of which is accommodated on the first floor. There is a handsome mezzanine floor, which lends balance to the interior.

The auditorium is one of the most spacious in Pittsburgh. The foyer is of imitation caen stone. Heavy velour draperies, set in full-height panels, embellish the walls, while grouped about are settees, chairs, standing lamps and other fixtures. The foyer floor is of marble. An innovation in the construction of the auditorium is its oval shape, which becomes circular at the front of the house, where the screen is located.

Novel Window Effects

A novelty in the Manor's construction is the window effect which has been worked over each of the eight exit doors on either side. Color lighting effects set in back of glazed sash give the audience the impression of looking out into daylight. Spaced between the exit doors along the walls are recessed radiators, screened by ornamental cast-iron grills set in wood frames. Mounted thereon are attractive mirrors with counter-sunk bevels set in ornamental design of gold and polychrome decoration. The wall-panels are formed of ornamental plaster and stucco work.

The parlor, at the rear of the auditorium, where patrons may rest or wait for their friends, is fitted with a fireplace and equipped with large cushion settees, cozy chairs, standing lamps and tables. Leading from the parlor are rest rooms, at one side for ladies and at the other for men. From the auditorium, a stairway leads to the mezzanine, which contains the lounge room, the projection room and additional seating capacity.

The lounge room is equipped with a rough red title floor, an old English stone mantel with hand-irons and logs, and is finished in dark oak woodwork. This room, exclusively for the use of men patrons, presents a cozy appearance, and is furnished with easy chairs and large settees.

The ventilation is provided by two sets of nine-foot Typhoon fans set in the roof space over the auditorium. These have a capacity of 275,000 cubic feet per minute. The vacuum cleaner system was installed by the American Radiator Company and the heating and ventilating systems by Sauers & Company, of Pittsburgh, according to ideas furnished by Architect Bair.

Typhoon Ventilation

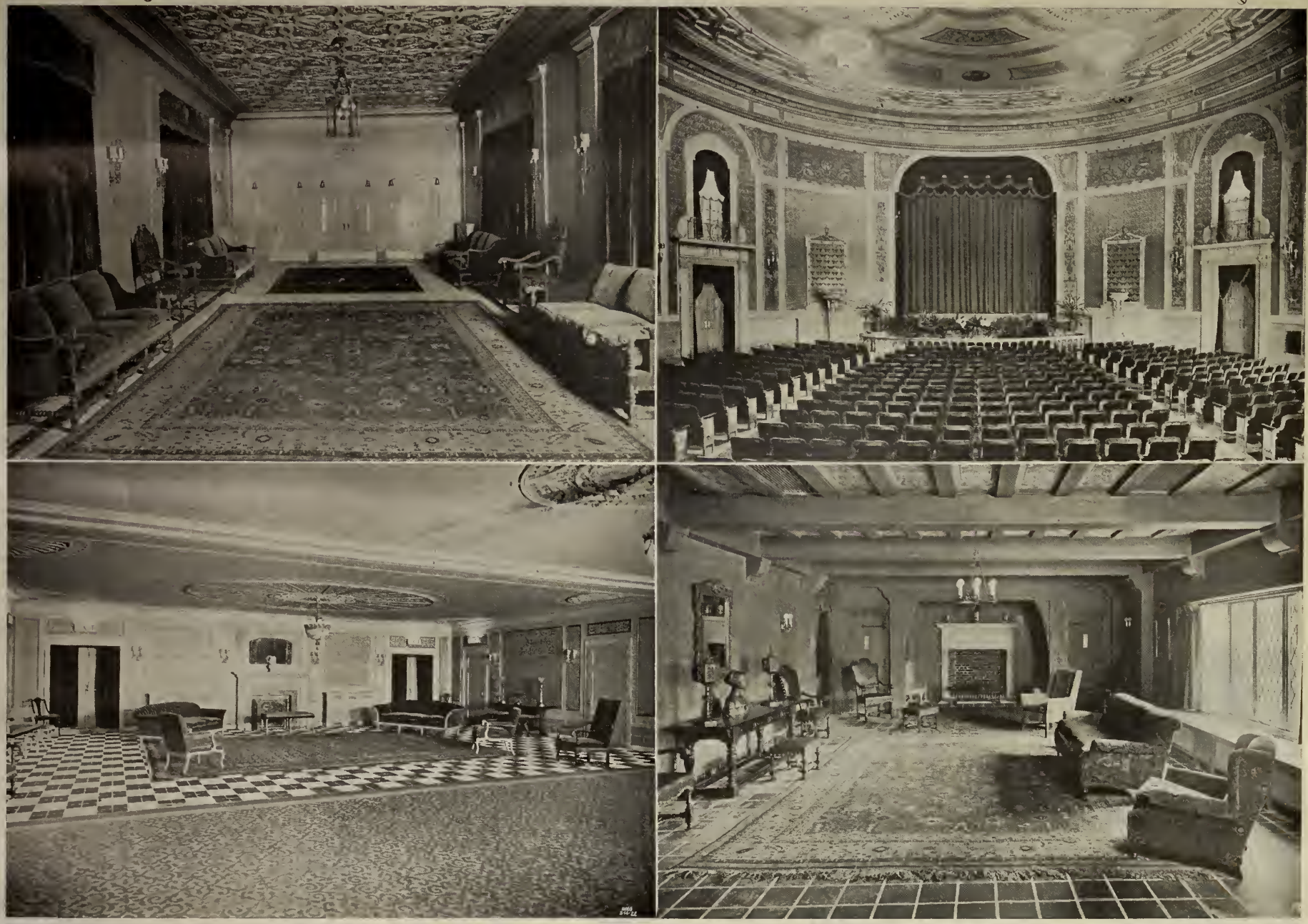
The rich carpets, floor coverings and rugs were especially designed for the house. These, as well as the draperies, hangings and tapestries, were furnished by Kaufman & Baer Company, of Pittsburgh. The automatic curtain machine, which was supplied by the E. J. Vallen Company, of Akron, O., and is controlled from the projection room, is a model of its kind.

The direct and indirect lighting systems were installed by the Beardsley Company, of Chicago, which company was also responsible for the lighting fixtures that grace the ceiling and walls.

The projection room, located in the messanine floor, measures 10 feet 6 inches by 17 feet over all and contains two Simplex projectors and a Haertner transverter. The theatre is equipped with a full set of dimmers. All this equipment, including arc controls and screen, was supplied by Hollis, Smith, Morton Company, of Pittsburgh. The lobby equipment was especially designed by the architect.

THE MANOR THEATRE, SQUIRREL HILL, PITTSBURGH

The Exterior of Which Is a Distinct Departure from the Conventional in Picture Theatre Architecture.



SQUIRREL HILL'S MANOR THEATRE HAS THE ATMOSPHERE OF A COUNTRY CLUB

The club-like effect is borne out by the arrangement and furnishings of the entrance lobby, above at left, and of the parlor and the men's club room, shown below. The theatre proper, as shown above at right, is spacious and extremely comfortable.

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The furniture in the ladies' parlor and men's lounge room were designed by David L. Evans and manufactured by the Century Furniture Company, Grand Rapids.

The entrance lobby furniture was designed by F. C. Dufreise and manufactured by the Woodbatick Company, Grand Rapids.

The bricabrac, mirrors and fireplaces by Wunderley Brothers, Pittsburgh.

Flowers, ferns and plants were furnished by Randolph & McClements, of Pittsburgh.

How Messrs. Stewart and Mitchell View the Problem of Competition

OUR views on a phase of the competition problem entitled "Why Bill Gave His Patronage to the Sunburst," which appeared in a recent issue seems to have rung the bell.

Below, we print comments received from two of our readers whose practical experience and the positions which they occupy add weight to their opinions.

A director of exploitation, and a successful one, Mr. Stewart makes the point that the exploitation man must have something of value to exploit while Mr. Mitchell's Family Theatre, of Port Huron, we are advised, is already in the hands of Goldberg, of Detroit, for a thorough renovation and refurnishing.

What Lem Stewart Says

Atlanta, Georgia, July 19, 1922.

E. T. Keyser,
Editor, Equipment Section,
Moving Picture World,
New York City.

Dear Sir: Any advertising authority will tell you that the only thing that can be advertised commercially and practically is the thing which already has sales-value and is at least partially desirable by a number of people, to start with.

Even on this basis (and others) I am the first to admit that EXPLOITATION (advertising and salesmanship) isn't the one and only successful secret of profitable showmanship.

If business is apparently not the maximum that local conditions warrant and exploitation is prescribed. . . . I want to know **what is wrong** first. And so we analyze.

And frequently we find out that just such negative conditions exist as those so forcefully emphasized by your article on page 312 of the WORLD of July 22.

You "tell it to them" in the human-interest-story-way that gets under the skin, and I'd like to say that all who read this article should remember and recall it . . . and profit by it before investing extensively and expensively in advertising. And advertising and exploitation will be expensive **always** if it is put to the task of attempting to combat discomfort where there is comfortable competition and a good program.

Before exploitation as a cure-all, stop and analyze your equipment first. Is it all that it should be? If not, read the MOVING PICTURE WORLD Equipment Section.

Before too-high rental or exploitation costs, it will pay the exhibitor to stop, look and listen to your section. The showman who is not up-to-date is usually down in the mouth.

Very truly yours,
LEMUEL L. STEWART,
Director of Exploitation,
Southern Enterprises, Inc.

Many Bobs, Says Mitchell

Port Huron, Mich., July 19, 1922.

E. T. Keyser,
Editor, Equipment Section,
Moving Picture World,
New York City.

Your story, "Why Bill Gave His Patronage to the Sunburst," contains truths very forcibly brought to the attention of exhibitors. Keeping abreast of the times is the key to success.

There are many "Bobs" who might profit by reading the Moving Picture World.

Yours very truly,
W. GRIFFITH MITCHELL,
Manager, Majestic and Family Theatres.

Improving Theatres

KEWANEE, ILL.—Extensive improvements will be made to Rialto Theatre. Address F. W. Shaver, manager.

KEOKUK, IA.—Hippodrome Theatre, operated by Baker-Dodge Theatre Company, has been closed for remodeling.

OELWEIN, IA.—T. H. Kerwin has plans by H. B. Burr, 603 Commercial National Bank Building, Waterloo, for remodeling moving picture theatre.

MT. PLEASANT, MICH.—Extensive improvements will be made to Normal Woodland Theatre. Address Prof. I. A. Brodow.

CLARKSDALE, MISS.—R. N. McWilliams, proprietor Maton Theatre, has let contract for rebuilding fire damaged theatre, to cost $75,000.

NEW YORK, N. Y.—Caroline Bird, 205 West 89th street, has plans by Harry C. Ingall, 347 Madison avenue, for alterations to moving picture theatre and store building at 2341-2351 Seventh avenue.

PETERSBORO, N. H.—Arthur and Elizabeth Cram have purchased Orpheum Theatre and will make extensive improvements.

NEW YORK, N. Y.—Isaac A. Hopper's Sons, 15 East 40th street, have contract for alterations to moving picture theatre and store building at 2341-51 Seventh avenue and 148 West 138th street, for Caroline Bird, 205 West 89th street. Lessee, Sarco Realty & Holding Company, 2343 Seventh avenue.

COLUMBUS, O.—Southern Theatre will be remodeled.

MINERSVILLE, PA.—W. G. Shugar has plans by William H. Lee, 32 South 17th street, Philadelphia, for alterations and an addition to one-story theatre.

PORT CARBON, PA.—I. O. O. F. Lodge, care Charles Schneider, has plans by E. Z. Scholl, 136 Robeson street, Reading, for alterations and an addition to three-story concrete moving picture theatre, 50 by 100. Improvements to consist of hardwood floors, electric lights and tile and marble work.

SALT LAKE CITY, UTAH—Extensive improvements are planned for Strand Theatre on State street, between Second and Third.

ALEXANDRA, IA.—Saenger Amusement Company will remodel Rapides Theatre.

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The Moving Picture World
He KNOWS
That Only Reliable Concerns Can Gain Admission to the Columns of the MOVING PICTURE WORLD.

Film Incorporations Last Week at Albany

Motion picture companies incorporating in New York State fail to show any signs of increase either in number or in the capitalization represented, the week ending July 22 bringing the formation of five companies with the total capitalization barely passing the $37,000 mark. The largest company incorporated was the Cameo Productions Co., Inc., capitalized at $20 000, and having as directors, H. S. Hechheimer, Sylvia Schwartzmann, Arthur Klein, of New York City. Other companies entering the business during the past few days showed the following capitalization and directors:

Staunton Photo Co., Inc., Rochester, $10,000, C H.. R. E. and F. L. Staunton, Rochester; H. W. Productions, Inc.. $500, Whitman Bennett, Yonkers; Isabel Kaplan, Bert Adler, New York; Pearl Film Corporation, $6,000, R. J. Cronan, E. A. Pollack, Dorothy Straus, New York; Joseph Levitt Attractions, Inc., $500, Jacob Weinberg, Joseph M. Goldstein, Joseph Levitt, New York; United States Cinema Corporation, $500, A. S. Behr, Ruth Schumach, E. E. Latham, New York.

New Port Angeles House Under Way

Work is progressing on Mack J. Davis' new Mack Theatre in Port Angeles, which is scheduled for an October opening. On July tenth they had begun to pour concrete. The Theatre Equipment Co., of Seattle, distributors for Power's projectors, are in charge of installation of two new Type "E" Power's machines, Governor Speed controls, new style lens mount, Power's double dissolving stereopticon. R. C. Barthel, installation engineer, is on the grounds at the present time. George B. Purvis, of Seattle, is architect. The house will cost $60,000.

Changes in Management

BLYTHEVILLE, ARK.—James Boyd has sold Jimmy's Playhouse to R. C. Jackson and R. H. Rust, of Union City, Tenn.

BRAZIL, IND.—Brazil Theatre Company has sold its holdings in Arc and Sourwine Theatres to Dr. T. A. Walsh.

SOUTH BEND, IND.—Courtland P. Du Comb, of this city, and Schuyler Rose, of Mishawaka, have purchased Oliver Theatre at 110-118 North Main street.

WASHINGTON, IA.—Ralph E. Pratt is new manager of Fox and Graham Theatres.

SOUTHAMPTON, L. I., N. Y.—Samuel E. Bleyer has sold Crescent and Garden Theatres to Active Amusement Company, Bay Shore, L. I.

CINCINNATI, O.—Reported I. Libson has taken over management of Capitol Theatre at Seventh and Vine streets.

NEWTON FALLS, O.—Strand Theatre has opened under management of N. A. Rubenson.

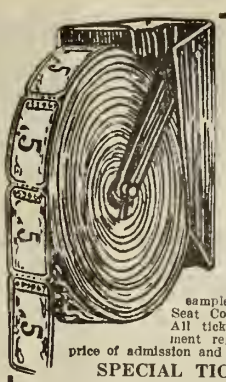
HOOKERSVILLE, OKLA.—Charles Dobbins has purchased old Electric Theatre and will move it to new location north of car line. House will be remodeled.

OKMULGEE, OKLA. — A. Allen Karf, formerly associated with Newman's Twelfth Theatre, Kansas City, Mo., has been appointed manager of Hippodrome Theatre.

TEMPLE, TEXAS.—Southern Enterprises, of Dallas, has sold Crescent Theatre to O. F. Englebrecht, owner and operator of Gem Theatre, a moving picture house.

CHARLESTON, W. VA.—C. G. Becker has sold his interest in Virginia Theatre to Edward Hess.

WESTON, W. VA.—Guy F. Gregg has sold half interest in Camden Theatre to William Pritchard.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List	7.50
196	Manufacturers and Studios	3.50
419	Machine and Supply Dealers	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

PUBLICITY AND ADVERTISING DIRECTOR, house manager or assistant. Straight pictures preferred. Satisfactory references to established houses appreciating reliable services. Write or wire to Post Office Box 405, Sacramento, California.

EXPERIENCED MUSICAL CONDUCTOR (violinist) having his own pianist (expert organist) is open for engagement. Large library. Verney, 22 Worth Street, Stamford, Conn.

ORGANIST—Exceptional in education, experience, library and picture interpretation, desires change about September first. High class theatre only. Address Theatre Organist, care Motion Picture World, New York City.

ELECTRICIAN-OPERATOR wants position, ten years' experience; handle any machine and keep machines in good running order. First class projection guaranteed. State salary in first letter. Married. Address C. H. Watkins, Garrett, Kansas.

ORGANIST—First-class picture player, recitalist and concert performer of international reputation, desires engagement in theatre where ability, reliability and punctuality is appreciated. Union. Exceptionally fine library. Address Arthur Edward Jones, Box 194, Portsmouth, Virginia.

NEAT YOUNG woman desires position in moving picture office. Experienced bookings. Answer own correspondence. Mrs. X., General Delivery, West Palm Beach, Florida.

HELP WANTED

COMMERCIAL poster salesman wanted by large, well-established poster lithographing company. Box 271, Moving Picture World, New York City.

It Isn't As If It COST MORE!

IT could well bring more money, but it doesn't—and besides, you get **four** actual guaranteed advantages when you use the **new**

"FILM FAST"

TRADE MARK

PROJECTING REEL

THIS picture shows the two springs that fit "round-the-barrel" and the triggers that raise these springs —so that you can fasten a film end to the reel at once—quickly and surely.

And you use only the first finger and thumb of one hand to do it.

Showing the attaching springs that instantaneously grasp the film end and do not fray, or split the film.

Ask about the other THREE points that mean better projection.

FRANK MOSSBERG CO.

P. O. Box 420 ATTLEBORO, MASS., U. S. A.

The name of Keith is synonymous with the best in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP

Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers *of the* Paper Cup

EASTON, PA. NEW YORK, N. Y.

With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.

Patented

Responsibility

American Film Company Laboratories have a reputation for excellence—a responsible organization of many years standing.

Our film printing carries a guarantee of superior work. We would be pleased to explain in detail what this guarantee means to you.

We are in a position to store your negatives free—Write for full particulars.

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

Laboratory capacity one million feet per week.

American Film Co., Inc., Laboratories

623 Broadway Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

There is just one big reason why Columbia Projector Carbons are used everywhere:

—*they make better pictures*

Incidentally they score high in economy

Write for Information

National Carbon Company, Inc.

Cleveland, Ohio San Francisco, Cal.

Simplex

THE SIMPLEX PROJECTOR

WAS BUILT FOR ONLY ONE PURPOSE—

S-E-R-V-I-C-E

Unlike the machine builders whose dream it is to "capture the machine market over night" we started by building an honest machine with original features.

Through the consistent adherence to this policy of making every machine as good as the one before it we have been rewarded by seeing the Simplex installed through merit alone in the world's finest and best known theatres.

TODAY THE MAJORITY OF REPRESENTATIVE AMERICAN CITIES ARE 75% AND OVER SIMPLEXIZED

And to those who are making extravagant claims for certain untried product we repeat that a reputation must be earned by hard, honest work, and merit can only achieve success.

AND UPON OUR RECORD WE BASE OUR CLAIMS FOR SUPERIORITY AND ADVISE THE TRADE THAT

YOU CANNOT GO WRONG WITH A SIMPLEX

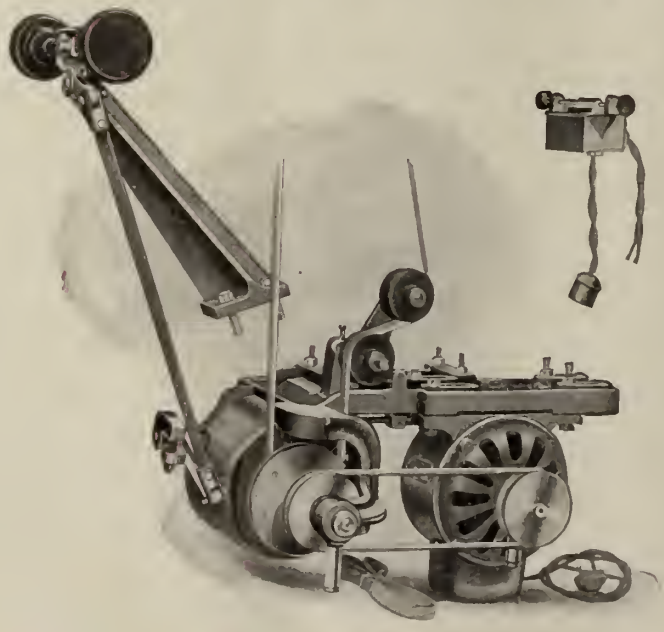
THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

FOR BETTER PROJECTION

POWER'S

Governor Type Mechanical

SPEED CONTROL



"Simple and Works Perfectly"
—F. H. RICHARDSON

SET LEVER
THROW IN SWITCH
PROJECTOR WILL AT ONCE OPERATE
At Exact Speed Desired From 40 to 120
Crank Turns Per Minute
Regardless of Variation in Speed of Motor

WE HAVE NEVER HAD TO MAKE A REPAIR OR REPLACEMENT

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

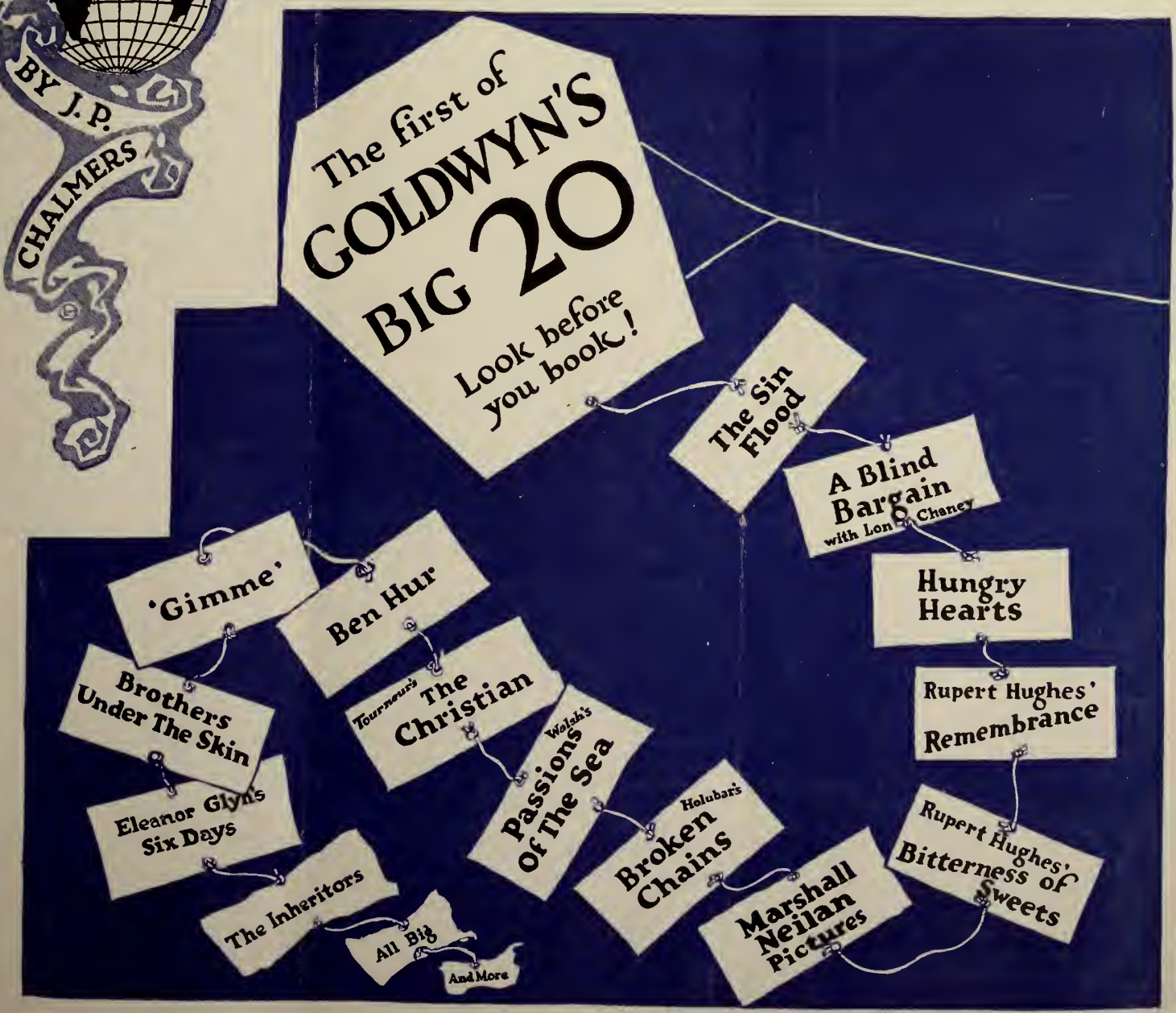
BETTER PROJECTION PAYS

Largest PAID Circulation in the Field—10,709

MOVING PICTURE World

CALIFORNIA STATE LIBRARY

FOUNDED IN 1907 BY J. P. CHALMERS

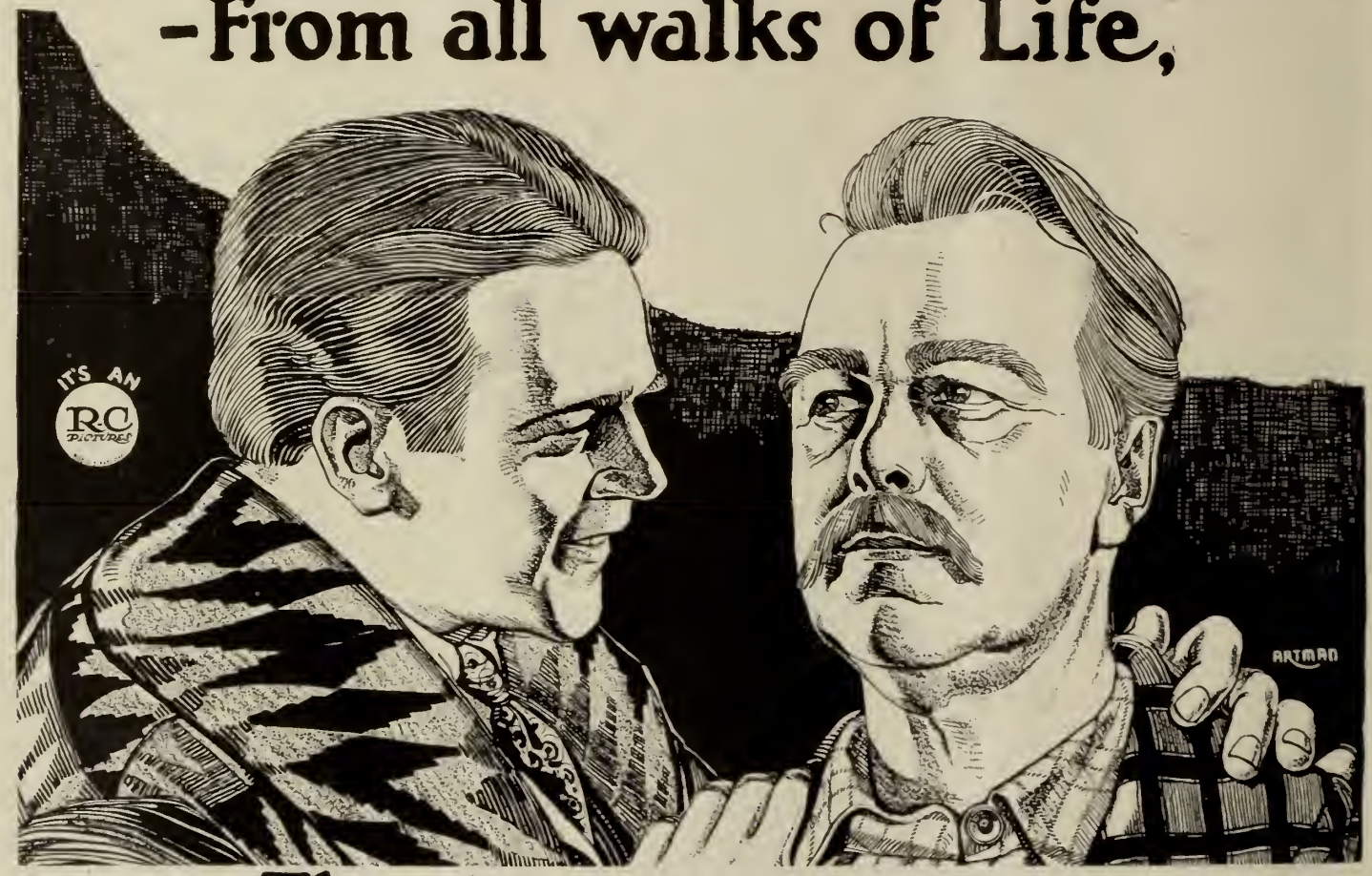


Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE., NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 57. No. 7 August 12, 1922 Price 25 Cents

From Baby Carriages to Limousines -From all walks of Life,



They'll Come to See

JOHNNIE WALKER

The WORLD'S MOST FAMOUS SON IN HIS FIRST STARRING VEHICLE

"MY DAD"

AN eager audience of millions awaits this crashing melodrama of the vast snows—

Never has an attraction carried more WIDE-SPREAD APPEAL—

Never has an attraction carried more of those greatest of box-office assets—SENTIMENT and HUMAN INTEREST.

Never has an attraction possessed more downright, red-blooded "guts."

Never has the incomparable Johnnie Walker, fresh from his truimphs in "Over the Hill," been so splendidly heroic.

YOU can blow up a mine of profits with this stick of dramatic dynamite—

The title, "My Dad," heralded by our high-powered EXPLOITATION—will reach every Father, every Mother, every FAMILY in the nation—

The posters are vivid thunderbolts of color and "pull"—

The other accessories spell ACTION in capital letters—

The big press sheet is crammed with novel stunts guaranteed to build up your "gate."

Here's a CLEAN-UP on a SILVER PLATTER!

Distributed By Film Booking Offices of America, Inc.

Great Paramount 41 Pictures

No. 9

A DRAMA of the North, different from any other ever made. With Dorothy Dalton in the sort of role that made her famous.

One of the greatest thrills in screen history is the rescue at at the brink of the waterfalls. It's one of the hundred extraordinary scenes.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

A Paramount Picture

ADOLPH ZUKOR PRESENTS

"THE SIREN CALL"

WITH

DOROTHY DALTON

SUPPORTED BY

DAVID POWELL AND MITCHELL LEWIS

An IRVIN WILLAT production
By J. E. Nash. Scenario by
J. E. Nash and Philip Hurn.

It's a Paramount

If it's a Paramount Picture it's the

Jesse L. Lasky presents

Cecil B. De Mille's PRODUCTION

MANSLAUGHTER"

with

THOMAS MEIGHAN

Leatrice Joy and Lois Wilson

From the novel by Alice Duer Miller
Adaptation by Jeanie Macpherson

A ern plot

This double-spread advertisement appears in the SATURDAY EVENING POST September 23.

It reaches approximately seven and one half million readers.

It tells them about Cecil B. DeMille's greatest production, one of the greatest pictures ever made.

Every person who reads it is a prospective customer.

Be sure you get your share of this seven million!

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at
eatres.

Picture

best show in town

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY

"If there ever was a picture that has everything, this one is it," says the

Motion Picture News

in its issue of July 15, referring to

MARION DAVIES
in "The Young Diana"

Here is one of the most remarkable tributes ever paid a motion picture. Read it—and profit. Watch next week's trade papers for colored inserts.

"The Young Diana"
Paramount—6580 Feet
(Reviewed by Charles Larkin)

IF this is a sample of what Paramount is going to offer film fans this coming season—well this jaded old world is in for a surprise, at least as far as motion picture entertainment goes. If there ever was a picture that has everything, this one is it. To begin with there's one of the finest casts ever assembled. It includes besides the star, such well known artists as Maclyn Arbuckle, Forrest Stanley, Gypsey O'Brien and Pedro de Cordoba. Second, it is produced with absolute disregard for expense. It is the most lavishly mounted picture Cosmopolitan has ever offered the Paramount program. Third, the gowns worn by Miss Davies constitute a style show which will be a valuable asset for you in exploiting the picture to your fair sex patrons. Fourth, the story has a "different" angle and it holds the interest every moment. Fifth, Miss Davies appears in two extremes of characterization, first as a young girl, then as a woman 20 years older, grey haired and approaching spinsterhood. Sixth, the Ice Carnival scenes will set a new standard for lavishness. Here is pantomime and tableau, color, novelty, beauty—all mixed into a series of scenes unapproached in gorgeousness.

One could go on indefinitely enumerating the wonders of this production. Albert Capellani and Robert G. Vignola have directed the picture in praiseworthy manner and Luther Reed has admirably adapted Marie Corelli's colorful tale to the screen. Miss Davies in this picture has been given her opportunity. Her work as the young girl, then as the aged spinster, later as Mademoiselle Galatea, brings out histrionic ability heretofore not believed to be in her possession.

Joseph Urban's settings are quite the acme of perfection and he has outdone both "Enchantment," and "Beauty's Worth," in elaborate screen mounting. The ice carnival scenes will set a high mark for others to shoot at.

The story is one possessing novel twists. It deals with the hunt for eternal youth which carries the audience through a series of weird and thoroughly enjoyable adventures. Just as one starts to think how unreal it all is, we find it nothing but a dream and we find ourselves immensely pleased with it all and the observer will be puzzled right up to the close, as the outcome of the story. "The Young Diana" is an attraction that should help to usher in the most successful season in the history of the industry.

The Cast

Diana May	Marion Davies
Mr. May	Maclyn Arbuckle
Commander Cleeve	Forrest Stanley
Lady Anne	Gypsey O'Brien
Dr. Dimitrius	Pedro de Cordoba

By Marie Corelli. Directed by Albert Capellani and Robert G. Vignola. Scenario by Luther Reed. Photographed by Harold Wenstrom.

The Story—The plot has an English locale and its complications are due to the desire of a parvenu father that his daughter, Diana, shall marry into society. The father has affected interest in science and wants her to choose Dr. Dimitrius as her husband. Diana, however, is in love with a British naval officer. In a dream that carries her through some of the most weird adventures ever pictured on the screen, she secs the commander eloping with another woman and twenty years pass. Dr. Dimitrius restores her to youth, which does not, however, bring her happiness because love has departed.

Classification—A superb picturization of the dramatic story which ran serially in Hearst's Magazine and was later published in book form. Transferred to the screen in lavish and intensely interesting manner.

Production Highlights—The gorgeous gowns worn by Miss Davies. The lavish and beautiful settings by Joseph Urban, especially those showing the Ice Carnival at Montreux. The very excellent cast. The apparent disregard for expense as far as mounting is concerned. The weird home and office of Dr. Dimitrius in Switzerland. The restoring of Diana May to youth. The meeting, 20 years later, of her old sweetheart and the stormy scenes that follow. The deep, luxurious interiors. The fine interpretation given a difficult dual role by Miss Davies, who here contributes her best work to screen literature. The scenes at the Paris opera, where the star as Mademoiselle Galatea startles the French capital with her beauty.

Exploitation Angles—There is no limit to them in this one. The star's popularity. The gorgeous gowns. The Ice Carnival. Drug store tie-ups on the elixir of life theme. Put on a Beauty Show. You can get some great prologue ideas from the Ice Carnival scenes which will also give you suggestions for lobby dress. Play up the name of the author and arrange for book store displays of her works, including this story. This is a picture where the more you spend in boosting it the more you'll get out of it at the box office.

Drawing Power—The finest theatres in the world can put this one on and reap a golden harvest. It should go anywhere, anytime. Exhibitors who can't make money with an attraction of this calibre should open butcher shops—they'll find the bacon there.

Created by Cosmopolitan Productions It's a Paramount Picture

The WOMAN who CAME BACK

From the novel Sonia
by Stephen McKenna

with

Directed by
Denison Clift

Evelyn Brent and Clive Brook

Catch the box office punch of that title.

Visualize the words spread across your lobby with a smashing big cutout of the girl's figure as shown on the right. It's the subject of the impelling six sheet.

This is a feature with the dramatic lure which sells tickets; the kind of an offering that never fails to pull.

A beautiful, reckless girl who loves to play with fire. A strong, determined man so deeply in love that he would wager his life for her.

A trifler of dubious morals who plays with her adventuresome nature and leads her on. Then the big moment when the hero follows, fights, saves, scorns and forgives her in a final dramatic jolt.

Everything is in your favor. Play it up strongly.

Presented by

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Pictures and Porches

The Summer Front Porch
Habit Hits the Box-Office

Exhibitors need pictures RIGHT NOW BIG ENOUGH to pull their patrons out of their hammocks, off the front porch and into the theatres.

Right Now is the Right Time to
Break up this Hot Weather Habit

Cooler days are near and you need BIG PICTURES to jar your public out of their summer lethargy—pictures that will draw your people off the porch, into your theatre, and make them glad they went. Then they'll go again. D. W. Griffith's

"Orphans of the Storm"

is that kind of a picture. It will break up any front porch crowd that ever gathered. And it will keep right on working for your box-office all the rest of the season.

Booking Now Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams, President

Here's a Live Wire!

The millions who have read and seen that great Dumas romance, "The Three Musketeers," will have the time of their lives when they get hold of this splendid burlesque, "The Three Must-Get-Theres."

There's a lot of money waiting for the theatres that get this comedy feature for an early run. Max Linder is an artist, his comedy is irresistible and his travesty of one of the most popular stories ever told has all the ear-marks of a sensation.

It's a clean-up for the wide-awake theatre-man.

The International Comedy Favorite

MAX LINDER

In His Supreme Burlesque

"THE THREE MUST-GET-THERES"

Five Reels of Superlative Comedy and Clever Satire

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

The "Keyed" Ad Tells the Story

¶ You can't prove circulation figures by words.

You can't prove circulation value by figures.

Words tell you nothing; figures tell you some things. But **results** tell everything.

* * *

¶ Those are "two plus two" statements of advertising fact.

Unfortunately it isn't possible to successfully "key" the advertising of motion pictures. Occasionally someone makes the attempt with a coupon. But training, experience, or tradition—maybe all three—convince the exhibitor that he shouldn't **volunteer** interest in a picture.

An ad may **sell** him—but experience finds him waiting for the salesman's visit so that he can **buy.**

But there is one class of advertiser in the film trade press that can "key" its copy.

That is the accessory advertiser.

The advertiser with theater materials to sell at a standard price over the counter and through the mails can "key" his copy for **returns,** showing interest and progressiveness—and for **results,** showing buying power and reader confidence.

* * *

¶ What do the accessory advertisers say of Moving Picture World?

I asked that question of Mr. John P. Chalmers. His reply was a stack of letters that are available to any who care to see them.

Here are a few of the things I read:

"We are frank in saying that our returns from Moving Picture World are greater, and our orders are also greater, than all of the other trade papers combined."—Amusement Supply Company, Chicago.

"For the first time in years our factory is working to capacity at this season of the year. We believe that a good deal of this business is coming through the efforts of Moving Picture World."—Stanley Frame Company, New York.

"Your medium is giving far greater returns than any trade paper in your field."—Automatic Ticket Register Corporation, New York.

"Moving Picture World has brought us more returns than any other moving picture trade paper. This in spite of the fact that two other trade papers carried our advertising before you did. We have keyed our advertising and are sure of our returns. On our new campaign you get first copy."—Ott Sales Company, New York.

"Moving Picture World comes in for a good healthy slice of the credit that is due for the success attained by our company."—E. J. Vallen Electrical Company, Akron, Ohio.

"The character of the replies received from 'keyed' advertisements in Moving Picture World justifies our confidence in the quality and extent of your circulation."—American Photo Player Company, San Francisco.

"The class of the inquirers is exceptionally good and sales in connection with the inquiries beyond the average."—Universal Motor Company, Oshkosh, Wis.

"Has it ever occurred to you that Moving Picture World is the only publication that carried the advertising of Nicholas Power projectors in every single issue for the past nine years? My decision on Baird projectors has been to invest every cent of my appropriation in Moving Picture World. Upon imparting this decision to Mr. Ruth of the Baird Motion Picture Machine Company, I was further gratified when he told me that his company had always secured quicker and more satisfactory results through advertising in the World than through that placed in any other of the trade publications."—S. S. Cassard, former Sales Manager, Nicholas Power Company, now Distributor Baird Projectors, Brooklyn, New York.

We could shout till doomsday and we couldn't say any more than the **results** say in those letters.

The department store advertiser can tell by tomorrow's cash figures the value of a newspaper. He makes his periodic tests with sales confined to particular papers—and the results guide his expenditures.

He is interested in figures—but he doesn't give a rap for figures that don't represent **buyers.**

The reader confidence built by Moving Picture World since 1907 has built a **buying confidence.** And the **results** achieved by accessory advertisers give the **proof.**

* * *

You can't prove circulation figures by words.

You can't prove circulation value by figures.

It sums up in this thought: "COUNT CIRCULATION, BUT ALSO—WEIGH IT.

Results tell everything.

Robert E. Welsh

SELZNICK PICTURES
REG. U.S. PAT. OFF.

LEWIS J. SELZNICK
PRESENTS

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

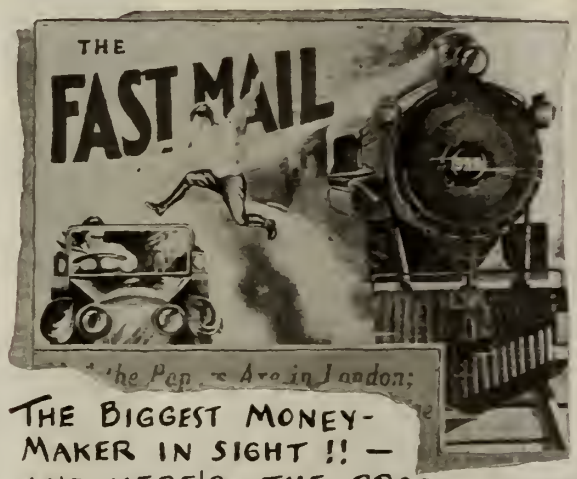
by Victor Heerman ..... A Victor Heerman Production

A Riotous Farce Comedy With The Same Star As "Reported Missing"

Record of Profit and Success

MEMORANDUM BOOK

Vol. 1, 1922



ONE OF THE BIGGEST MONEY-MAKERS OF THE STAGE AND ONE THAT HAS PROVEN AT THE STRAND THEATRE, NEW YORK, THAT IT IS AN EVEN BIGGER MONEY-MAKER FOR THE SCREEN!

THE BIGGEST MONEY-MAKER IN SIGHT !! — AND HERE'S THE PROOF — READ THEM →

New York Evening Post

For those who like melodrama (and who does not?) no better motion picture is available.

NEW YORK COMMERCIAL

The National Business Newspaper

We gasp at the audacity of the man.

The Evening World.

We think this photoplay is about the liveliest thing in films to have been presented on Broadway for months.

THE EVENING MAIL

An unqualified certainty that you will get a thrill.

New York Tribune

As for us, we found the picture perfectly fascinating and we intend to go to the Strand Theatre and see it again.

The Sun

It is a tribute to the extraordinary smoothness of this, the best out and out thriller seen in a long time, that none of the spectacular incidents seem to have been thrown in just to make it harder.

Motion Picture News

The gallery gods will stand right up on their hind legs and shout for joy.

Carter's plays carry serial qualities and "The Fast Mail" out-serials any serial for crisp and snappy action.

The New York Times.

"The Fast Mail" at the Strand is an honest motion picture. It is a regular old-fashioned smash-'em-up-and-shoot-'em melodrama and doesn't pretend to be anything else. In this day of cinema sham and charlatantry this is decidedly in its favor. It was made for its scenes of course. These include a runaway and rescue, an accident-strewn steeplechase, a steamboat race, a boiler explosion, the sinking of a river steamer, burning building, several fist and gun fights and a wild dash by the hero, in which he leaps from a railroad work-car to the cab of a tearing train and then from train to a racing automobile. Action? That's it.

NEW YORK JOURNAL

Thrill piles upon thrill with each moment.

The Globe

AND Commercial Advertiser.

One wonders after seeing this feature why the producers do not do this sort of thing oftener.

EXHIBITORS **HERALD**

It seemed to the reviewer that everything the thrillers have ever evolved is to be found in its most potent form in "The Fast Mail."

William Fox

Fox Film Corporation

Record of Profit and Success

MEMORANDUM BOOK

Vol. 1, 1922

Silver Wings

SILVER WINGS, WITH MARY CARR — A PICTURE THAT HAS ALREADY PROVEN ITS PULLING POWER IN ITS BROADWAY RUN AT THE APOLLO THEATRE NEW YORK.
A WINNING STORY OF AN AMERICAN HOME — PATHOS, TENDERNESS, MISTAKES AND LOVE — THE WONDER BOX-OFFICE MONEY-MAKER OF THE SEASON

New York Tribune
Mary Carr in charming . . . her performance as the mother is sincere and convincing.

The Evening Telegram
An eloquent film never failing in interest.

THE EVENING MAIL
A well done picture.

The World.
"Silver Wings" is the kind of motion picture you want to write home about . . . you feel as if you want to drop a line to mother.

NEW YORK COMMERCIAL
The National Business Newspaper
"Silver Wings" is more convincing and better in many ways than "Over the Hill."

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
Mary Carr is without doubt an ideal film mother. I cannot think of anyone who could surpass her.

ZIT'S
"Silver Wings" easily can be classed as one of the best pictures of the year.

New York American
Mother love has rarely been so tenderly or eloquently illustrated as by Mary Carr in the new photoplay, "Silver Wings."

PUBLIC LEDGER
Hats off to Mr. William Fox. A worth-while lesson for mothers. . . . the cleanest, finest picture I have ever seen.

William Fox

Fox Film Corporation

Record of Profit and Success

MEMORANDUM BOOK

Vol. 1, 1922

A FOOL THERE WAS

AS SOON AS IT WAS SHOWN ON THE SCREEN IT WAS AN INSTANTANEOUS BOX-OFFICE BROADWAY HIT!! HERE'S THE PROOF!

READ IT

New York American

"A Fool There Was" Scores as Film Feature at the Strand

By ALAN DALE.

ESTELLE TAYLOR, in "A Fool There Was," at the Strand Theatre, may unhesitatingly be set down as some vamp. Usually these ladies who break up happy homes look as though they should be knitting flannel petticoats on a Summer porch, but it was otherwise with Miss Taylor She had the vamp eyes, the vamp fig-yure, the vamp head-dress and the vamp arms. She was vamp completely and she contributed a capital piece of acting.

William Fox

Fox Film Corporation

Record of Profit and Success

MEMORANDUM BOOK

Vol. 1, 1922

NERO

—THE POMP OF THE ROMAN COURT, THE LURE OF WOMAN, UNRIVALLED BEAUTY AND BEAUTIFUL RIVALS — GREAT ROMAN ARMIES, 65,000 PEOPLE IN ONE SCENE — FILMS MADE IN ROME ITSELF — THE SUPERB GLORIES OF ROME IN FLAMES — SUMPTUOUS — PRODIGAL — A PROVEN BOX-OFFICE MONEY-MAKER. HERE'S THE PROOF. — READ IT

THE EVENING MAIL

Contains some of the finest photography extant—some of the scenes of the burning of Rome are magnificent.

New York Evening Post

No historical photodrama has ever been as smoothly told as this one. It is a joy to see how one event leads logically to the next. If you want to spend a short two hours living through the affairs of state and the heart of an age in which the passage of years has only served to augment interest, see "Nero" by all means.

The World.

Its scenes of the burning of Rome are the finest things of their kind we have seen in pictures. When a motion picture of the quality of "Nero"—always entertaining, often heart touching and nerve tingling, never boresome—comes to town the best thing to do is to advise every one you know to go and see it. This we hereby do.

New York Tribune

"Nero" is a magnificent spectacle for all, with a love story to touch every heart. From the first flicker to the very end it held us spellbound. The direction is perfect and the acting superb. The entire cast is so good that finally you become bewildered with the perfection of it all. Lack of space prevents us from saying all we should like to about this picture. "Nero" is the sort of picture that you want to write columns about and use up all the adjectives synonymous with gorgeous, brilliant and thrilling.

The Sun

Scene after scene passed of almost breath-taking beauty. We fully agree that "Nero" is "the climax of motion picture progress."

The Evening World.

At last a super picture worthy of its name.
Staggering in its magnificence; gripping in its story; wonderful in the handling of its mobocracy. "Nero" comes pretty near standing alone—the acme of the spectacular in motion pictures.
If you have never seen a motion picture go and see "Nero." And if you are the most blase movie fan in the world and think you have seen everything they can offer on the screen—be SURE to see "Nero."
It is indeed a super-film.

The Morning Telegraph

It has all the gorgeous decadence of setting that made Rome. William Fox has attained the superlative in spectacles.

The Evening Telegram

Mr. Fox in the programme pays a tribute to the skill of Mr. Edwards, and The Evening Telegram concurs with him.

William Fox

Fox Film Corporation

Record of Profit and Success

MEMORANDUM BOOK

Vol. 1, 1922

William Fox

Fox Film Corporation

"Superb Acting in the Finest Work of Jackie's Career!"

—N. Y. World

Newspaper critics from all parts of country call picture funniest and most heart touching in which the young genius has appeared —one of universal appeal.

GOES OVER BIG

"Jackie's personality puts over the picture."
—Dallas Dispatch.

STAR IS SPLENDID

"Jackie is splendid and his grin sublime."
—San Francisco Examiner.

UNIVERSAL APPEAL

"They laughed so hard at the New York Strand it was hard for the rest to keep up with the orchestra. 'Trouble' has that indefinable something all exhibitors are looking for—universal appeal."*—New York Morning Telegraph.*

WILL SATISFY ALL

"Another of the delightful Coogan comedy dramas. A heart-touching production with natural comedy relief. It is fine entertainment that will satisfy anyone."
—St. Louis Times.

NOT A DULL MOMENT

"There is not a dull moment in the six reels. Brimful of human-interest touches. Well told, clearly defined, cleverly worked out."*—Indianapolis News.*

TENSE HEART DRAMA

"A lot of fun and some tense, heart-touching drama. The court room scene is as compelling as has been seen on the screen in months. Jackie reaches the finest moments of his career. It is superb acting, a piece of screen work that would be a credit to any emotional actor in America."
—New York World.

A RIOT OF FUN

"A story with laughs and heart-touching scenes. The subtitles are a riot and the antics of Jackie and his dog make the comedy portion perfect. The audience at the New Grand Central last night laughed louder and more often than we have ever heard them before. There are also heart-touching scenes in which Jackie with his magnetic personality renders a performance that is remarkable."*—St. Louis Globe Democrat.*

WINS HEARTS OF ALL

"An hour of cheering and applause marked each presentation of 'Trouble' at the Hope Theatre. Jackie won the hearts of the audience from the very start and gave them thrills and laughs aplenty."*—Dallas Morning News.*

WILL PLEASE EVERYONE

"Jackie Coogan has scored another big success in 'Trouble.' He does some emotional work that is almost unbelievable. There are so many things that grip one at the throat at the same time bringing a smile to the lips. There is laugh after laugh. It is one of those pictures that will please everyone. It is better than his last two."*—San Francisco Bulletin.*

GLORY FOR JACKIE

"Jackie again covers himself with glory. He plays on the heart-strings to perfection. His winsome personality and tricks also are provocative of much fun. It is nicely balanced between humor and pathos."*—St. Louis Star.*

Sol Lesser presents

Jackie Coogan

IN

"TROUBLE"

A Jackie Coogan Production
and a First National Attraction

FOR THE COMING YEAR
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
SENSATIONAL ANNOUNCEMENT

If you want a *money* maker!

Read this

THE Film DAILY Sunday, July 30, 1922

...inment and One of the Few Good Ones

...S GAL"
...Asso. First National
Allen H... Allen Holubar
DIRECTOR ..... Harvey Gates
AUTHOR ..... Harvey Gates
SCENARIO BY .....Bryan Haskell and Wm. McGann
CAMERAMAN.....
AS A WHOLE.....A fine entertainment and excellently produced picture; well worth seeing and one of the few good ones
STORY.....Contains interesting situations and good dramatic moments; unusually well handled
DIRECTION.....Skillful and intelligent at all times; gives story an A1 production in every way
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Excellent
STAR.....Attractive, photographs beautifully and does her best work in quite some time
SUPPORT.....Wallace Beery always a good performer; Robert Ellis first rate leading man; a marvel of a baby and a clever monkey deserve mention
EXTERIORS ..... Delightful marine views
INTERIORS ..... Good
DETAIL ..... Good
CHARACTER OF STORY.....Daughter of contraband goods smuggler, carries on father's work until love reunites her with sweetheart she believed had exposed her to the law
LENGTH OF PRODUCTION.....7,9... feet

Allen Holubar's latest production starring M... Phillips, is one of the few current releases that ... well worth seeing and anyone who appreciates a g... picture will surely want to see "Hurricane's Gal." It isn't so much the fact that Holubar had a whopper of a story when he went to work on it, but it's what he has done with it. He has provided a production that not only classes him as a skillful director, but displays just plain intelligence in the handling of what are sometimes just ordinary situations.

Harvey Gates' story gives Dorothy Phillips a role not a great deal unlike that which Dorothy Dalton had in "Moran of the Lady Letty." She is a sort of feminine "Sea Wolf," rules her crew by right of will, and dares the revenue men who watch for vessels transporting contraband goods. Miss Phillips, with her hair bobbed, is ideal as Lola. She is tempestuous and calm in turn and both in the scenes where she dominates the mate and the rest of the crew, as well as those in which she fondles the babe whom she finds, she is appealing and thoroughly convincing.

The supporting cast is a good one.. Wallace Beery always makes a great villain and he's never more at home than when he's carrying on his treachery aboard ship. Robert Ellis does very good work as the hero and Gertrude Astor is satisfactory. A good bit is done by William Fong, the cook, and genuine heart interest touches come through the appearance of eleven months old Elliot Howe, a truly wonderful baby. A clever little monkey contributes some of the ... particularly where he steals the ... baby's milk ...

There is some fine ... the sailing ves... in the sequences ... that brings the ... fight ... the shipwreck and ... storm scenes are unusually realistic and ... work in every ... have certainly ... and one of two ... the real thing ... and wholly interesting ... the ship which ... father had ... Story: Lola inherits ... continues in the illicit trade. ... O'Connor, a stowaway, ... whom Lola believes ... love ... he went ... and hate ... she eventually ... by love when

ALLEN HOLUBAR *presents* **DOROTHY PHILLIPS** *in* **"HURRICANE'S GAL"**

If They Want Good Pictures, Here's One

Box Office Analysis for the Exhibitor

The above is only a meagre outline of the plot of "Hurricane's Gal." There is a great deal more to it and much more interesting than space will permit a description of. It is a picture that you can put down on your list right now and if your folks aren't satisfied with it, there's something wrong with them, not the picture.

"Hurricane's Gal" contains action, heart interest, romance and thrills—everything that goes for good entertainment and as far as production is concerned, it ranks with the best. You can make promises and feel sure the feature will bear them out. Promise a fine performance from Dorothy Phillips and do your best to get them in. They'll surely be ... A trailer would be certain to bring th... won't go wrong in booking the pictur...

FIRST NATIONAL PICTURES

Adapted and directed by Allen Holubar; written by Harvey Gates; photographed by Byron Haskin and William McGann; assistant director, Harold Bucquet; naval technical advisor, Lieut. Thomas Berrian, U. S. N.; Distributed by Associated First National Pictures, Inc.—World Rights.

The Biggest Melodrama of the Year!

MOVING PICTURE World

Volume 57
Number 7

August 12,
1 9 2 2

September

We are approaching the greatest September the industry has ever known.

And as September goes—so goes the season.

Not merely one outstanding picture, nor two, nor three—but a veritable feast of big productions is before our eyes for the closing days of August and the opening days of the new season.

Not only one company, nor a limited few—but practically every organization is entering the new year with the confidence born of solid, worth-while product.

Then here is the thought:

Why not tell the public about it?

Why not a united, single-purpose drive carrying home the slogan:

"Go to the movies often in September; it is the industry's 'show you' month."

* * *

This September is a critical one.

Poverty of product—almost as much as any other single cause—helped to last year's disaster.

As we approach the new season there is a feeling akin to the apprehensive quiet before a battle.

Will the public come back? Will the theatre-going habit take hold again with its old firm grasp? Will patrons weary of the mediocrity that submerged last year's good attractions realize that this is a new year—and the industry's greatest?

We answer the questions confidently because of faith in our product. Film men feel that next year we will need no apologies. Distributors forget to talk exclusively of their own unusual pictures to join in the general joy at the plentitude of big offerings.

Why not carry that FAITH to the public?

Let's start it when the sun rises on August 31st.

Let every advertisement, let every screen, let every lobby, let every known means drive deep the thought:

"Go to the movies often in September; it is the industry's 'show you' month."

* * *

"Any exhibitor who doesn't show a hundred per cent. program every day in September isn't half trying."

That was the consensus of a discussion among film men the other day, brought on by marvel at the prodigality of special Fall offerings.

If that statement is true—then this is:

Any patron who goes to the theatre often this September will be a hundred per cent patron next season. Sold by good pictures.

If those are the convictions of film men, why keep them a secret? If this is an advertising industry, why not, when the opportunity is so richly presented, advertise our FAITH?

One ticket sold for a good picture in September will mean fifty tickets sold before the season's end. Why wait till November or December to sell that first ticket of the season?

* * *

The American public will not refuse a "dare."

Moving Picture World firmly believes that the industry is in a position this September to "dare" the public to inspect its wares.

Let's drive through to a record-breaking September and "snow-ball" it to a year of prosperity.

First, careful selection of programs to reap full advantage of the wealth of unusual offerings; Second, carrying of the slogan by individual theatres on slides, programs, lobby cards and in newspaper copy; Third, co-operative advertising that will go further than any other medium to let the public know that it is an INDUSTRY'S FAITH that is speaking.

Our opportunity is here. As we make this September, we, to a large extent, make this season. Let's vote for prosperity and start it with a rush by shouting from the house-tops:

"Go to the movies often in September; it is the industry's 'show you' month."

Robert E. Welsh

Editorial Personalities

All we have to do now to live up to the good words you boys said about last week's issue is to keep all twelve cylinders working week in and week out without a miss or a splutter.

Well—we'll break a leg trying anyway.

And maybe we won't bust a limb at that. Looking over the staff out there in the editorial room we get a whole lot of confidence. Some day we're going to take up this whole page telling you about 'em. Not alone their loyalty and ability to work hard, but, of vital importance to the readers of a trade paper—the fact that they are all film veterans with their experience backed up by a whole-hearted, all-wool desire to be of service to everybody in the picture game.

That goes. All the way. Put it to the test.

A page wouldn't be enough. Why we could use up the three columns talking about Epes Winthrop Sargent, pioneer in better theatre advertising, and the untold good he has done for this entire industry. That's a page we wouldn't have to write though. We could let Lem Stewart, of Southern Enterprises, or Ralph Ruffner, out on the Coast, or Steve Farrar, of Illinois, do the job. Maybe there are other volunteers? What do you say?

Took three hours off one day this week to glance over Sunday's newspapers from twenty-odd cities and uncovered some interesting things.

Chief results of our exploration was a great big feeling of DISAPPOINTMENT.

Over this:

In at least fifty per cent. of the cities a large number of the theatres still fail to advertise the short subjects they are showing.

Which is our idea of a nice way to waste money.

Any subject that goes into a program has some drawing power. In a gathering of ten ordinary adults there are always some who will be drawn to the box office by the discovery of a short subject favorite on the bill who remained apathetic and undecided when choosing between the feature at your houses and the one at the other fellow's.

To say "Corking Comedy" or "Usual Well Balanced Program" when you could say *some particular star's corking comedy* is as bad in principle as trying to put over "The Three Musketeers" without letting the public in on the secret that Doug Fairbanks has a part in the picture.

Anything for which you pay money—*will get you money.*

Attended our first A. M. P. A. luncheon in some time and it seemed like another slice of "the good old days" to see John Flinn up at the center table. Never did see any sense wasting John on the arid air of St. Louis and "points worse." For a time John's jumps from this knotty problem to that reminded us of that red wagon the trolley company scoots around town labelled "Emergency." There's a good hope, for N'Yawk's sake and Adolph's: "No More Emergencies."

A good idea is a good idea whether it breaks in The World or elsewhere. Which is our alibi for letting you know that J. D. Williams said a mouthful in an interview in last week's News.

"This business needs an exceptional production at least once every two weeks, to hold and encourage, not only that great portion of the public which goes to the theatre occasionally, but the fan as well. . . . Something must be done next season by producers and distributors to release several really good productions during the summer months."

We are pasting that thought in the scrap book today to be resurrected next March and set in bold-face. Then we'll call for a list of volunteers to sign their names to the sentiment.

We'll bet a hat right now that J. D. will be the first to step to the front—for we learned one thing way back before the Paramount days. And that is that J. D. Williams doesn't talk "just for the sake of the interview."

Think we were representing the now-revered Dramatic Mirror when we first had a chat with J. D. in those dim times when 110 West Fortieth street was the new center of the film world. He was talking then about some things that seemed rather hazy to us—and most film men. Million dollar picture palaces, and a nation-wide theatre circuit that could guarantee for its members the sort of productions that such playhouses would need, and so on.

Shucks, most of us knew then that the new Strand was only an experiment. Any day in the week you could give healthy circulation to a rumor that "next season" the Strand will probably present a show something like the Hippodrome. "Y'cant make movies go steadily in a beautiful house like that," wagged the knowing ones.

And here was a fellow who said that the Strand was only a beginning, the features it offered only a sample of the offerings to come, and that some day theatres as big as The Strand and covering the nation would co-operate to guarantee their own futures.

Yes, sir, that's when we got our lesson that J. D. doesn't talk without saying something.

Al Lichtman stood up at the A. M. P. A. luncheon and said, "I used to be able to make a fairly funny speech, but now I am in business for myself." Which got the laugh it deserved. But we don't think he meant it. For he had just whispered in our ear the results of his first selling trip on the new corporation and the wonderful list of tie-ups. You don't need any further comment from us after you hear such names as Jensen and Von Herberg, Harry Charnas, Nathan Gordon, Joe Friedman, Sol Lesser and so on. Enuff!

Met a visiting special representative up in the neighborhood of Seventh avenue and Forty-ninth street who imparted to us under pain of secrecy some of the prices that "In the Name of the Law" is getting out over the country.

Together with some of the plans for special drives in such cities as St. Louis and Chicago that give promise of even surpassing the whirlwind New York campaign.

Which brings a thought. Nat Rothstein always did give the impression of being a bear for work. But with the distributing organization setting the pace that F. B. O. is, we never will be able to figure out how Nat could go rip-roaring through such a New York campaign as he did—and all with his own staff. No high-priced outside experts, thousand-a-week specialists, and so on.

He certainly did jar New York in the midst of a hot, dead, and dull Summer that had previously been giving a very good imitation of a hook-worm colony.

MOVING PICTURE World

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

"Show You" Month Hits Mark, Say Big Film Men

Industry Unites in Campaign—Regionals Originate Own Plan

FIRM in the conviction that the 1922-23 season will reveal motion pictures of such appeal and artistry as have never before been seen, Moving Picture World in this week's editorial urges the adoption of the following slogan and the inauguration of an intensive campaign to have it shouted from the house-tops of the nation:

"Go to the movies often in September; it is the industry's 'show you' month."

The line of reasoning is clear: "One ticket sold for a good picture in September will mean fifty tickets sold before the season's end. Why wait till November or December to sell that *first* ticket of the season?" The best pictures in the history of the world are scheduled for release this fall; why not capitalize on them to the greatest advantage?

Copies of this week's editorial were laid on the desks of leading executives in the industry; comments began reaching the office of Moving Picture World the next day and are still coming in. All of them are enthusiastic; all advocated "daring" the American public, a part of which has assumed a critical attitude, to flock to the theatres in September and be "shown." As many of these comments as space permits this week are printed below.

Nobody has an option on a good idea. That has been proved time and again and once more this week, when, on Wednesday afternoon, copies of regional publications reaching this office showed booms for a "Northwest Go to Movie Week" and a "Go to the Theatre Week." The publications are Greater Amusements, published in Minneapolis, and the Weekly Film Review, published in Atlanta. The campaign they advocate and are aggressively conducting is almost identical with that suggested this week by Moving Picture World. This means that the campaign gets immediately on a national basis, for it is more than probable that all the regionals are back of the idea if two of them sponsor it.

Assurance from exhibitors to Moving Picture World and these two regionals indicate that the theatre owners will lend their invaluable aid to the campaign. Greater Amusements quoted National President Sydney S. Cohen, who has been on a western trip, as "strongly" commending it, as well as officials of various state exhibitor organizations. They will contribute much in the way of slide and newspaper advertising, driving home to the American public the "dare" of the motion picture industry.

Moving Picture World is enlisting the aid of the Hearst newspapers. Other newspapers, because of the news value of the "dare," will join in the campaign. Now producer and distributor officials assure us of not only their co-operation but also of their earnest desire to do their utmost. Seeing is believing.

Elmer Pearson, general manager of Pathe Exchange, Inc., writes:

"Evidence is everywhere that general business started the incline some months ago and is gathering tremendous momentum each passing month.

"The only two reasons picture business has not also done so has been the unusually high percentage of bookings of medium pictures compared to bookings on good pictures and the summer season naturally retarded recovery, but the situation has only been accumulating greater force so that if exhibitors will join in your proposed movement of a 'Show You' September am certain that the public will respond with a patronage the like of which this industry has never seen."

J. S. Woody, general manager of Select Pictures Corporation, has the following to say:

"Right at the very outset permit me to commend you for the excellent missionary movement you have instituted towards improving the present subnormal conditions of our industry.

"The manner in which you propose to arouse Mr. and Mrs. Public from their lethargy shows that you have, with your customary keen insight, analyzed most thoroughly the composite mind of our potential theatregoers.

"Not ignoring the USUAL depression in our business due to the summer temperature, with accompanying seasonal counter-attractions and activities, it is quite apparent that the theatre going public does not respond as heretofore to the appeals and blandishments of our exhibitors.

"Now that we have found and isolated the little psychological microbe mainly responsible for the lethargic attitude of our show going populace, it is high time that we took steps to not only eliminate the cause of this commercial illness, but also to efficiently cure those already suffering from the ailment.

"In other words, we must wake them up and entice them to return EN MASSE to the vacant chairs awaiting them. And once back, we must keep them there!

"I personally am very optimistic about the forthcoming season. I conscientiously believe that we producers and distributors have provided a program of sufficient magnitude and drawing-power to enable the exhibitor to keep his chairs filled, once he regains his patrons' interest.

"Our real problem—I say 'our,' for surely the exhibitors' troubles are our troubles—seems to lie in our ability in starting the ball to rolling. Once we have our normal audiences in their customary places, I fear not the possibility of their not returning.

"It is a regrettable fact that it is much easier for folks to break their good habits than their bad ones. Going to the theatre is a good habit, which we have negligently allowed to have become broken.

"Now it is up to us to prepare a special campaign by means of which we may re-establish the tendency to attend photoplay entertainment. Such action, as you remind us, must be concerted and powerful. This is no time for petty considerations; our mutual personal likes and dislikes must be relegated to the background, for the nonce, at least.

"You, in your editorial, capably suggest a specific method whereby we all may co-operate towards a desirable end: a prosperous new season for all. Furthermore, you suggest a mighty good time to start—September.

"You are right, and I for one am in hearty accord with your most excellent and helpful suggestions. Let us begin now to shout from the very housetops our new slogan: 'Go to the movies often in September.'"

"A distinct service" is what Adolph Zukor, president of Famous Players-Lasky Corporation calls the idea, in the following letter:

"Moving Picture World is performing a distinct service to the industry in calling the attention of exhibitors to the wonderful opportunity which September presents for arousing the enthusiasm of the public in next season's screen offerings.

"Paramount has used every resource at its command to line up a group of powerful attractions for next year, and responses from exhibitors encourage us in the belief that our efforts are going to be justified by success. But, as you so forcefully point out in your editorial everybody must work to his utmost to get the public into the theatres during September.

"Big pictures—productions better than anything the industry has ever seen—will be released this fall. With these weapons in their hands, exhibitors should, use every effort to carry the message of 'Go to the Movies' to every one of their patrons, because if the public sees these big pictures early they will be 'sold' for the rest of the season.

"I assure you I shall be more than happy to do anything I can to help you in this campaign."

"We're with you," says Arthur S. Kane, president of Associated Exhibitors, Inc. His letter follows:

"The views so aptly expressed in your editorial, 'September,' have my cordial indorsement. The month which witnesses the opening of the autumn and winter season this year is indeed a crucial one in our industry, and it behooves every man connected with pictures to exert himself, that we may merit and win the public faith which is essential to our success.

"Speaking for Associated Exhibitors, I may say that we have foreseen the situation and made as intelligent preparations as we knew how to meet it. September will see the national release of 'Grandma's Boy,' Harold Lloyd's first five part picture, produced by Hal Roach. Because of favorable summer conditions in California, this feature already has been released in a few west coast cities. At Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, it is now in its twelfth week, having broken the world's record for a comedy feature five long weeks ago, and is still 'going strong.'

(*Continued on page* 498)

As H. T. Nolan Sees It

H. T. Nolan, the successful Denver exhibitor, this week presents his views on next season's outlook, one of a series gathered by Associated First National Pictures. He voices optimism. Read:

"The fall outlook for motion pictures is good in our section. This is because the general feeling in business circles is much better, and confidence is returning with renewed strength. And why shouldn't it return? There is a good crop outlook. People are working. You will find only a few 'croakers' nowadays, and even they are gradually disappearing from the business map of the United States.

* * *

"People are wearing good clothes, they are not curtailing their food expenditures, the summer resorts are prospering. So it follows, just as two and two make four, that motion pictures are in for an era of prosperity. In other words, the outlook is encouraging. But we must not overlook one important point: Good pictures get good results; poor ones are no good at any price.

* * *

"The forthcoming season will be one of selling the picture to the public by the releasing company as well as the exhibitor. And the producer has got to 'produce the goods.' One criticism I would make of the producer is that he does not seem to be willing to take his share of the result of a falling market. I believe the producer does realize, however, that quality in place of quantity is what is now demanded by the exhibitor.

* * *

"This should prove excellent news for exhibitors and tend to stiffen their back-bone. The tendency of most exhibitors has been to weaken quickly under adverse conditions. Most of them have been unable to stand reverses. This is because scarcely any of them have any reserve fund, and so when the strain comes they wither quickly.

* * *

"We have had some fine pictures this year. From a box office point of view I would place "Smilin' Through" among the foremost successes. In the comedy line out our way Buster Keaton and Charlie Chaplin are the big money makers."

To Fight Censorship

Pennsylvania Showmen to Present Solid Front in Seeking Repeal

Pennsylvania exhibitors will present a solid front next Fall in the fight for the repeal of the consorship law. The eastern and western exhibitor organizations are united in this respect and the two associations will join forces at an important convention be held at Harrisburg, Pa., in the fall while the Legislature is in session. It is fairly certain that a bill providing for the repeal of the obnoxious law will be presented in the legislature shortly after it covenes.

It had been the intention of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware to hold a convention in September, but at a recent meeting of the board of managers it was decided to join the Western Pennsylvania exhibitors at Harrisburg. This action has given rise to a rumor that the two organizations would merge, but there is little chance of this happening. Anyway, a denial of this report has been made by the heads of the two organizations.

Selznick Outing a Whiz

Siegel Puts It Over in Nice Shape—Prize Winners

The Selznick boys and girls of all ages got together Sunday, July 31, at Woodlands Lake, near Ardsley, New York, for their annual outing. Henry Siegel, in charge of the sales of Selznick and Select product in Greater New York and for many miles around, was active in the promotion of the outing, working with the able assistance of a number of the salesmen connected with the New York exchange.

The day was just one long round of eating, playing baseball, swimming, dancing and foot-racing. The baseball game between the home office employes and the crew of the New York exchange was probably the big event of the day. The home office won.

About $100 in prizes was distributed among the winners of the contests, who were Miss Celia "Tee," Johnny Cosentino, "Whitey" Lang, L. Weinberg, "Joe" Doolittle, Helen Dougherty, James Monahan, Marjorie Moore, Sol Apfel, Dorothy Roberts, Sam Rosenberg, Virginia Weiss, Bessie Ornstein, Isabelle Cohen, Eddie Kelly, Rose Denker and Harold Berntsein.

Censors Busy

The Virginia censorship law went into effect on Tuesday, August 1st. The censorship board there has been officially organized with headquarters established in Richmond.

Dismiss Indictments

Those in Knickerbocker Theatre Case Found Defective by Criminal Court

The indictments against Reginald W. Geare, John H. Ford, Julian R. Dowman, Richard G. Fletcher and Donald M. Wallace, in connection with the deaths of ninety-seven persons in the Knickerbocker Theatre, Washington, D. C., crash last January, have been dismissed by the Criminal Court as defective.

The court held the indictment defective and insufficient in that the material and essential facts forming the basis of the alleged offense are not set out with reasonable certainty and the indictment is therefore too vague, indefinite and uncertain. The quashing of the indictment does not necessarily end the case, since the United States attorney noted an appeal from the decision of the court and the matter will now go to the District Court of Appeals.

Should the Court of Appeals affirm the decision of the lower court it is possible that the matter may be again presented to the grand jury.

A. E. Smith Back

A. E. Smith, president of the Vitagraph Company, arrived last week on the Aquitania, accompanied by Mrs. Smith, known on the screen as Jean Paige. Mr. Smith spent six weeks with the London and Paris branches of Vitagraph, and is enthusiastic over the outlook abroad.

Hays and Cohen Away

Both Sydney S. Cohen of the Motion Picture Theatre Owners of America and Will Hays of the Producers and Distributors of America, Inc., both were out of town this week. Mr. Hays is not expected back in New York until late in the month, while Mr. Cohen was scheduled to return next week. The conference between the two organizations will be resumed next month. While the uniform contract problem has vrtually been solved, there are other matters of mutual concern to producers and exhibitors that will be taken up next month.

Against Carnivals

That the M. P. T. O. A. will take drastic action toward putting an end to the professional "movie carnivals" being promoted throughout the country by a clique of promoters is certain in view of the many complaints that have been received from exhibitors who have suffered through this sort of competition. The Federal Trade Commission's attention has been directed to this new "game" and an investigation is now said to be under way.

Inside Stuff!

¶ Let your patrons know that they are getting a tip from inside the business. Use it as a quotation: ¶ "Go to the movies often in September; it is the industry's 'show you' month." — Moving Picture World.

No Tariff Change This Summer; Valuation Plan Now a Dead Issue

INDICATIONS are that there will be no change in the tariff this summer. The Washington Bureau of Moving Picture World has received a number of inquiries from interested readers as to whether the Senate will dispose of the pending McCumber-Fordney tariff bill before election.

Theatre owners everywhere and supply men in the large film centers are protesting to Congress against the proposed rates of duty upon carbons. They declare that the proposed tariff will merely result in an increased price of the domestic product and the fattening of profits of home manufacturers. At the same time producers are protesting against the proposed rate on raw stock film for the same reasons. The producers are also opposing any tariff on imported film.

It is probable that the Senate will pass the tariff bill between now and Labor Day and will send it to conference, but in as much as there are more than 2,000 changes in the bill as it passed the House, it will be many weeks before it can be whipped into shape to make it acceptable to both the Senate and House of Representatives and sent to the President for his signature.

¶ If Mr. and Mrs. John Smith come to your house three times during September they have "got the habit."

¶ The hard ticket to sell is that FIRST ticket.

¶ Don't wait till November or December to sell it. Join the September drive and use the slogan:

¶ "Go to the movies often in September; it is the industry's 'show you' month."

Quite a discussion is expected in the Senate shortly when the paragraph covering motion picture films is reached. It is possible that Senator Lodge, of Massachusetts, may have something to say on the subject, for he has been much interested in it. He will speak in favor of a high duty on raw stock. One of the strongest proponents of protection for American raw stocks is the Bay State Film Company, of Massachusetts.

As far as the Senate is concerned, the American valuation plan, against which the industry generally has protested, is a dead issue, and this fact is going to produce a very lively session of the conference representing the Senate and House when the bill goes to them to revamp it to final form. The House is said to still favor this plan, while the Senate will be found just as determined in its opposition. This problem alone will keep the conferees occupied for some time. It is said at the Capitol that the Republicans will be very glad to have the tariff bill go into a deadlock so that it will not become a campaign issue.

A Lilly of the Valley

Louisville, Ky.—A real, honest-to-goodness comedienne appeared last week in the person of Lilly Murphy. Lilly is a Negro woman of Shelby County, and she wanted to go to Evansville. Her weight is 750 pounds, all of it honest flesh, and her waist measures "'bout nine feet." It was necessary to haul her on a truck to the baggage car of the train, where she rode in comparative comfort.

Australia Shows Yankee Pictures Almost Exclusively, Says Bolton

IN New York, on their visit to the United States, are J. McLeod Bolton, Australian financier, chairman of directors of the Haymarket Theatres, Ltd., of Sydney, and Stanley N. Wright, old-time picture showman, and now general manager of the Haymarket Theatres, Ltd. These two distinguished Australians are making an 18,000-mile trip to look over the picture field in this country. The first thing they did was to visit the offices of Associated First National Pictures, Inc., and confer with J. D. Williams, general manager of that organization, whom they knew in Australia.

The Haymarket Theatres, Ltd., comprising eight of the biggest first-run houses in Australia, show First National attractions and, according to Mr. Bolton and Mr. Wright, find them big box office magnets. In the Haymarket Theatre at Sydney, which seats 2,000, all first-run First National attractions are shown. American pictures are shown almost exclusively in Australia, and the reason is that "American producers turn out more modern stock than those of any other country and show pictures that depict every-day life."

"The picture industry in Australia is in its infancy," said Mr. Bolton. "We have found it a sound investment and are ready to embark on a policy of extension that will help considerably in developing cinema showmanship and result in a wider distribution of film in Australia."

Mr. Bolton's business influence in Australia may be realized from the fact that, besides being interested in one of the biggest picture house circuits there, he is chairman of the board of directors of the Hotel Carlton, Ltd.; chairman of the board of directors of William Farmer & Co., Ltd., jewelers of Sydney; chairman of the board of directors of the Waterside Contracting Company, one of the largest stevedoring concerns in the Antipodes, and is managing director of the Coorabin Coal Company, Ltd.

"On this, my first trip to America, I find that the Americans and the Australians seem to be more alike than any two nations in the world," he said. "We share the same tastes, and the Americans have the same spirit of aggressiveness that is to be found in the Australians. I wonder if the Americans realize how friendly the Australians feel toward them? Our feeling toward the people of the United States is actually one of brotherhood.

"This is probably the reason that American pictures are shown almost exclusively in Australia. The Australians like your modern American society dramas, your American pictures with clean stories and plenty of action. First National pictures are extremely popular in Australia and we find that they have excellent box office value."

Stanley N. Wright, who is making the trip with Mr. Bolton, is one of Australia's practical all-around showmen. He has been through every end of the business and now, as general manager of Haymarket Theatres, controls a circuit of theatres extending from Tasmania in the south to Queensland in the north. Mr. Wright has served as president of the Qucensland branch of the Federated Pictures Showmen's Association.

Al Lichtman Wants Service

In Talk to A. M. P. A. Members Distributor Praises Exhibitor Aid

Al Lichtman, head of the new distributing organization bearing his name, was an interesting talker at last week's open meeting of the Associated Motion Picture Advertisers.

In discussing observations made on his recent trip throughout the country Lichtman said that he found a general improvement in conditions that should bring about a most prosperous Fall.

"In particular," he declared, "it was cheering to notice the change in the attitude of Los Angeles and the producing colony. We are getting down to bedrock, and instead of boasting about how many millions it cost to produce a picture we will soon be bragging about what a wonderful picture we made at a reasonable, efficient cost.

"This is a welcome sign. Now it is up to producers and distributors to pass these pictures on to exhibitors at live and let live prices.

"The work you members of the A. M. P. A. are doing is of tremendous importance. Progress in methods of aiding the exhibitor to sell his pictures has been steady, and credit must be given the advertising men for what they have done in this advance.

"But we must go even further. This is the big lesson that I feel I have learned from my recent trip. With all we are doing we are not yet going far enough in helping the exhibitor.

"The particular problem as I see it is to go beyond the first run exhibitor and the class of theatre man who can use most of the aid now supplied and give more and more of our attention to the great body of exhibitors. We must never forget that this business rests upon the thousands and thousands of small town exhibitors. With most of the men the picture theatre is a part time proposition; they are more active in some other local business. This is the man whom it is hardest to help—and whom we must help. We must study the local problems that this man faces. The press books help; but they don't go far enough. Because his problems are not the sort that can be met by clipping with a scissors."

Penn Get-Together

While the Pennsylvania exhibitors will not get together until the latter part of October or early in November, it has been decided by the eastern Quaker State contingent to hold a 2-day outing at Atlantic City, N. J., Aug. 20 and 21. At this outing the board of managers will hold several meetings to formulate a working schedule to be presented at the Harrisburg convention. The Atlantic City affair will be given over almost entirely to entertainment.

To Hold Convention

M. P. T. O. of Northern California to Meet in San Francisco August 15

On Tuesday, August 15, the annual convention of the Motion Picture Theatre Owners of Northern California will be held at the Palace Hotel in San Francisco. A number of important developments concerning negotiations between the M. P. T. O. A. and the Will Hays organization will be made public at this convention, which promises to be the most important held in the Golden State.

Will Hays, who is now in California, is expected to be on hand at the banquet, which will be held at that hotel on the evening of August 17. The Governor and other State and city officials will be present as well as a group of stars who will make a special trip from Los Angeles. A record attendance is expected in view of the many problems with which the organization will have to contend.

C. C. Griffin is president of the northern California exhibitors' organizations and indications are that he will be reelected, for under his regime the exhibitors there have made much progress. Thomas D. Van Osten is general manager of the organization. Mr. Van Osten was at one time the United States District Attorney there and is well known throughout the West.

Launch Atlanta Drive

"Go to Theatre" Week Scheduled for September 17

A "Go to Theatre" week with far reaching aims is being launched to be held in Atlanta, Ga., during the week of September 17, when a selected program of motion pictures sponsored by every civic organization in the city will be presented, and special morning matinees and daily talks and lectures will be a strong feature toward educating the public along the line of the Better Films movement.

Prominent social and club leaders are on the committees, including Mrs. B. M. Boykin, chairman of exhibition. She is president of the Atlanta Better Films Committee. Mrs. Alonzo Richardson will be responsible for gaining the cooperation of civic organizations and Mrs. R. K. Rambo will look after the special morning programs and lectures. W. J. Coffman, visual education director of the public schools, will enlist the aid of all schools. Miss Anna Eugene Aiken will handle publicity, with Mrs. Clarence Bemis in direct charge of newspaper publicity.

John Ezzell, of Select, and R. B. Williams, of Universal, will represent exchange managers, and Willard Patterson, of the Metropolitan; DeSales Harrison, of the Howard; Thomas H. James, of the Grand; N. V. Farley, of the Alpha, and James F. Jackson, of the Tudor, will represent the theatres.

Amalgamation Near?

New England Exhibitors May Merge Into One Organization

Little surprise will be occasioned in exhibitor circles if an effort is made to amalgamate all the New England State organizations into one large sectional association with headquarters in Boston and New Haven. There is much talk along these lines current among exhibitors, who seem agreed that such a merger would be to the best interest of the organized theatre owners. The only really important exhibitor organization is found in Connecticut. William True, of the Strand Theatre, Hartford, Conn., is head of the Nutmeg State exhibitors. Edward Fay, of Providence, president of the Rhode Island organization, has made numerous efforts to organize that State 100 per cent., but, while he has succeeded admirably, in view of the many disadvantages that confronted him, he has not yet builded the working machine that he has in mind.

The problems of the New England States are of sectional import. For instance, the censorship situation in Massachusetts is one that has brought all New England to arms. Because of this condition, exhibitors there point out that a sectional organization with each State divided into local units, would better serve the interests of New England owners.

Black Sells Houses

Black New England Theatres, Inc., announces the sale of the following theatres: The Princess at Brattleboro, Vt., to M. S. Cronin; the Star Theatre, Waldoboro, Me., to I. Rokes; the Lincoln Hall, Damariscotta, Me., to Otis Paige, originally one of the owners of that house.

This is in accord, says the announcement, with the policy of co-operating with exhibitors throughout New England wherever it is possible.

Disastrous Fire

A disastrous fire which started in a blacksmith shop, destroyed most of the business portion of Mansfield, Wash., on July 18. Theodore W. Radtke's City Theatre was in the path of the flames and is a total loss. It is understood the building was only partially insured. It is not known at this time, whether Mr. Radtke will rebuild.

Tell the World!

¶ Read the editorial on page 491. Then see your advertising man and tell him to tell the world after August 31st:

¶ "Go to the movies often in September; it is the industry's 'show you' month." — Moving Picture World.

Tax Equalization Experiment Deferred in Louisiana

Crowded Off Calendar by Racing Bill; Comes Up at Next Session

NOW that the stormy session of 1922 Louisiana General Assembly is over and the motion picture fraternity is "taking stock" of what it did of moment to the business in its various phases, they are glad to note that, even if they did not succeed in putting over the comprehensive constructive program they had planned to put through by their special committee in the state, they did at least succeed in fighting down all forms of proposed hostile legislation.

The most outstanding constructive measure which the fraternity in Louisiana failed to put over related to the system of taxation of the industry in that state, and the most comprehensive and far-reaching measure of a hostile character which their legislative committee met and defeated at its very threshold was a "blue" law measure of the most drastic character.

Apparently catching the spirit of the blues of their legislative brothers of other states, certain Louisiana solons, hailing principally from the upstate rural districts, warned the people of Louisiana that the Sunday motion picture was soon to be no more. A drastic measure to carry out this purpose was drafted and started through the legislative mill, but by taking time by the forelock through a special committee of the amusement division of the New Orleans Association of Commerce, the picture people, supported by lovers of liberty, met the enemy and he soon was theirs, completely.

The bill never got very far. It was defeated outright and decisively; in fact, to such an extent that the industry has but little to fear of its recrudescence two years hence. This closed the history of the "blues" in Louisiana and the poor man, who has to toil all week for his daily bread, is still able to enjoy unmolested the American right of liberty of amusement.

Equalize Tax Later

The principal measure which the industry hoped to put through the legislature was one designed to equalize the tax burden between the thriving and crowded houses in the commercial district on the one hand, and the less populous theatres in the suburban districts, on the other. The present tax law on the exhibitor exacts its requirements from the total seating capacity of his house and the committee proposed to obviate the obvious inequity of the law through the substitution of another, which would base the tax upon the gross receipts of the various houses of the state. This at first met considerable opposition from the big Canal street houses, many of which have no greater seating capacity, and hence, no greater tax burdens under the prevailing law than many of the suburban shows.

A happy compromise was struck through the instrumentality of the committee, however, by the inclusion in the bill of a clause providing for a graduation tax, so that the burden would not be too completely shifted from the poorly-attended suburban houses to the more fortunate commercial district resorts. But this business measure, along with practically all others introduced in the late session of the Louisiana General Assembly, had the hard luck of being crowded off the calendar by the famous Butler bill, providing for the abolition of horse racing; and the committee, despite its great activity, failed to get the measure through. Notice was served, however, that this will be one of the first constructive matters taken up by the industry at the next session of the Louisiana legislature, and it should be of unusual interest throughout the other forty-seven states of the Union as something in the nature of an experiment in more equitable taxation among the exhibitors.

On this legislative committee were J. Eugene Pearce, Maurice F. Barr, Howard McCoy, Bert Kern and Harold Wilkes.

The amusement division of the Association of Commerce was recently organized and its vigorous activities on behalf of legislative matters were among its first exertions for the industry. It is composed of the following well-known pesons: Al G. Shear, vice-chairman; J. Eugene Pearce, president; Howard McCoy, chairman of the board; Wilson S. Callender, secretary. Directors: Frank Davis, Magic Theatre; Maurice F. Barr, Saenger Amusement Company; William Richardson, Consolidated Film Exchanges; A. Harrison, Harcol Films; P. A. Blankership and J. B. Dumestre.

Get Together!

¶ Here's a chance for the first runs or the neighborhood houses in a city to get together and at small individual expense run a sales talk telling the public why September gives them such a wealth of attractions, and why this is the greatest September in the industry's history.

¶ They like the inside stuff—and they'll respond to the slogan:

¶ "Go to the movies often in September; it is the industry's 'show you' month." — Moving Picture World.

Judge Didn't Mean It

THE editor of JUDGE, the humorous magazine, writes us, in part, as follows:

"Your editorial comment in a recent issue of Moving Picture World, referring to a paragraph by William Allen White in Judge, has been brought to our attention.

"This was a personal expression of opinion by Mr. White, with which Judge does not agree, though you had reason for assuming so. In our issue of August 12 you will see that Mr. White is leaving us and a brief statement as to just why he is going.

"Judge does not believe that the movie is a low order of entertainment any more than he believes that the magazine is a low order of entertainment, that the radio is a low order of entertainment, or that music is a low order of entertainment. That depends, of course, upon what is going out through each medium."

Leonce Perret Sued

Suit to recover $2,360.67 from Leonce Perret, French producer, has been filed in the New York Supreme Court by Georgette Duchesne of 310 Fortieth street, and a warrant of attachment against property has been issued by Supreme Court Justice Lydon.

The plaintiff charges that in January, 1918, she made an agreement with Perret in consideration of the payment of $1,000, by which he agreed to pay her one-sixth of the net profits from the Emerald Film Company, that his share amounted to $5,875, and hers $927.10. This sum, she avers, he has admitted in writing is due her. She further alleges she was employed by Perret at a salary of $30 a week as secretary and interpreter, and there is a balance of $1,160, she says, due her.

Ask Dismissal of Suit

Another Chapter in Controversy of Triangle and Kessels

Application has been made to the New York Supreme Court for an order dismissing the counterclain for $90,000 of the Triangle Film Corporation, and also dismissing their defense that the suit brought against them by Charles and Adam Kessel, Jr., is based on a judgment obtained in Richmond, Va., which, being a court of competent jurisdiction, cannot be enforced here.

The Kessels seek to recover $89,156, the value of stock of the Triangle, which they purchased under an alleged contract pledging the Triangle corporation to repurchase, and in the suit brought in Virginia the Kessels recovered judgment. The Kessels, being residents of the city, brought suit here to collect the amount of the judgment. Triangle presented a counterclaim holding that in 1919, when the alleged contract was made, the Kessels were stockholders, and with Harry E. and Roy E. Aitken officers of Triangle, and that the contract was the result of a wrongful scheme between them for the sale of the stock purporting to bind the Triangle to purchase it back from the Kessels, and that the Aitkens had no right to sell the stock at the price they sold it to the Kessels.

Musicians Arbitrate

The Musicians Mutual Benefit Association of St. Louis has accepted the principal of arbitration and agreed to appoint two representatives to a board of four, composed of two union men and two exhibitors, that will settle all disputes arising between the St. Louis theatres and their music.

The players returned to work on Saturday, July 22, after being on strike from April 30, when the theatres agreed to pay the old scale of wages provided that "inside" theatres would be permitted to decide the size of their orchestras between May 15 and August 15, and that the players further agreed to submit all matters at issue to the proposed board of arbitration.

Strike Called

A strike, effective September 1, has been called by Motion Picture Machine Operaters' Protective Union No. 306 which is the local operating in New York City. This is the date on which the present contracts expire and the union announces that this action is taken because the Theatre Owner's Chamber of Commerce sent telegrams to its members instructing them that the wage scale negotiations, which have been under way for some time, is at an end.

The union asked for a ten per cent. increase in wages, while the exhibitors want a ten per cent. reduction.

Smith Made Head

Prominent Buffalo Showman Elected President of New Exhibitor Unit

Howard Smith of Buffalo was on Tuesday elected President of the newly organized Western New York Motion Picture Theatres, Inc., a new unit organized by the Motion Picture Theatre Owners of America. Another unit to constitute exhibitors in other sections of the Empire State will soon be formed by Sydney S. Cohen. These units are intended to take the place of the Motion Picture Theatre Owners of New York State, of which Charles L. O'Reilly is the head, and which recently withdrew from the Cohen organization.

The meeting on Tuesday was held in the Palace Theatre building in Buffalo with a large attendance reported. In the absence of President Cohen the national exhibitor organizations was represented by M. J. O'Toole, chairman of the Public Service Department of the M. P. T. O. A., who said that the committee representing that organization was making rapid progress in its conference with Will Hays.

Officers elected in Buffalo are: President, Howard Smith, Buffalo; Vice-President, Sydney Allen, Messina; Secretary, D. Michaels, Buffalo, and Treasurer, George Keeting, Buffalo. A committee to draw up a constitution also was elected.

Big Studio Revel

The Motion Picture Directors' Assistants have completed arrangements to hold a monster studio revel consisting of vaudeville, boxing, a little of the movies and dancing, for the clubhouse fund, to be held at the Willat Studio in Fort Lee, Thursday evening, August 10.

The following is a partial list of names of stage artists who have volunteered to be present: Lionel Barrymore, Billy B. Van and James J. Corbett, Louis Wolheim, Tom Lewis and Sam Ryan, Jack Wilson, George Jessel and The Courtney Sisters, Herman Timberg, Andrew Mack and Edith Thayer. Film stars who have already accepted are: Marion Davies, Mae Murray, Dick Barthelmess, Hope Hampton, Monte Blue, Virginia and Johnny Hines. From the land of Fistcuffs will be Joe Mandot, Charlie White, the Kurtzo Twins and Benny Leonard.

Willard Joins Kane

President Arthur S. Kane added another live wire to the Associated Exhibitors' sales forces this week, when he appointed Harry W. Willard sales representative in charge in Chicago. Mr. Willard had joined Realart when Mr. Kane formed and became president of that organization, and remained with it until its absorption last December by another company.

Boost "Show You" Month

(Continued from page 493)

"We have supreme confidence, therefore, in the worth of 'Grandma's Boy' as an offering in what you have so well designated as 'Show you' montb; of its ability to enforce the slogan, 'Go to the movies often;' of its merits as a FAITH inspirer, and of its right to participate in what we all hope to be a record breaking September. You ask the industry to 'dare' the public to inspect its wares. We're witb you—with 'Grandma's Boy.'

"This great Harold Lloyd feature is only one of several attractions which we shall place before the public next montb. I repeat that we indorse your campaign enthusiastically, and submit that we are proving our faith by our works."

J. D. Williams, manager of Associated First National Pictures, Inc., in the following letter highly approves of tbe plan, urging that there be "concerted action" by every element of the industry.

"After a summer season witb very few releases containing more than ordinary entertanment value, the industry sorely needs concerted action by all producers, distributors and exhibitors to group the biggest and strongest of available pictures to be released consecutively, so tbat public interest in motion pictures can be reawakened, as it must be, to overcome tbe discouragement of tbe ordinary product released during tbe summer months, and restore public confidence in the ability of the industry to give it the character and quality of entertainment it demands in return for its patronage.

"Moving Picture World has initiated a thought tbat has great significance if it is properly supported."

"A much needed move," E. W. Hammons, president of Educational Films Corporation, says in the following letter:

"We certainly are heartily in accord with the sentiment expressed in your editorial on making the month of September a 'Sbow You Month.' It has been Educational's policy, as indicated by its advertisements in recent months and proved by its product, to give exbibitors its best pictures during the summer months, when the weather and many other conditions make it difficult to keep business up to normal, and when the exhibitor needs the best possible entertainment to attract bis patrons. While some companies make it a practice to bold up their best pictures until fall, Educational bas gone right ahead during the hot weather releasing its best.

"Most assuredly the industry should not wait until November or December to show the public its biggest attractions. Why wait at all? If every producer and distributor offers to exhibitors during the month of August his strongest subjects, then the industry will be sure of having available during September enough powerful pictures to make effective tbe 'Show You Montb' drive which you suggest.

"You are urging a very mucb needed move on the part of the entire moving picture industry, and we most earnestly bope tbat everybody in tbe industry will get bebind this idea and pusb it to the utmost."

¶ How many of your patrons "lost the movie habit" last year?

¶ What are you doing to get them back?

¶ Jolt 'em!

¶ Join in the September drive for Prosperity. "Get the habit" working again!

News from the Producers

By C·S·SEWELL

Repeat Runs on Lloyd Shorts

Reports from various sources corroborate the statement of Pathe that all Harold Lloyd films are kept briskly moving. This includes the one-reel re-issues, the extraordinary demand for which is one of the highlights of the season's business, and the entire list of nine two-reel Lloyd comedies.

Repeat bookings of the Lloyd two-reelers in a single contract, says Pathe, are a common occurrence, preferences for individual comedies being over-balanced by the advantage of being able to announce forthcoming showings of the entire list.

Hardly a week passes, the Pathe statement says, without the spectacle of houses in the same large city section playing at the same time the first of the Lloyd multiple-reel comedies, "A Sailor-Made Man," repeating a Lloyd two-reeler, and showing one-reel Lloyd re-issues.

11,000 There to See "Human Hearts"

Over 11,000 people witnessed the Western premiere of Universal's "Human Hearts" at the Granada Theatre, San Francisco, according to a telegram to Moving Picture World, dated July 31. King Baggot, who directed the Jewel picture, was present, as were Will H. Hays, Rodolph Valentino, Gladys Walton, Peggy Joyce and Edward Armstrong, Western division manager for Universal.

The Rev. James L. Gordon voiced the sentiments of the crowd when he said: "'Human Hearts' is the best picture I have ever seen." Messrs. Roth and Parkington, managing directors of the theatre, expressed their delight at both the picture and the reception accorded it.

Jean Havez En Route for Europe

Jean Havez, long celebrated by the popularity of his songs and stage and screen productions, and for the last year a very active member of Harold Lloyd's scenario staff, visited New York last week en route for a vacation in Europe. Mr. Havez had his full share in the writing of "Never Weaken," "A Sailor-Made Man," "Grandma's Boy," the latest Lloyd multiple-reel production for Pathe just now completed and called "Dr. Jack," and the story for the next Lloyd comedy as yet unnamed.

Fox Announces Ten New Productions

Ten new stories have gone into production at the New York and Hollywood studios of Fox Film Corporation. "Youth Must Have Love" is the title of Shirley Mason's new picture. Dustin Farnum is to appear in a picture titled, "The Yosemite Trail." Irene Rich will be his leading woman, and all of the exteriors are to be made in the Yosemite Valley.

Charles Jones is soon to be seen in two more stirring Western pictures—"West of Chicago" and "The Bells of San Juan." The latter is adapted from the novel by Jackson Gregory.

Lupino Lane, famous English comedian, who was signed by William Fox last winter to appear in a series of star somedies, is soon to make his screen bow to the American public, having completed four comedies, "The Reporter," "The Pirate," "My Hero" and "Friend Husband." "The Reporter," his first picture, will be released August 20.

Herbert Brenon will start shooting next Monday at the New York studio on "Penzie," an adaptation of "The Custard Cup," featuring Mary Carr. It is to be made into a special.

"Romance Land" is to be an early production of Tom Mix. This story has a peculiar twist, in which Tom appears as a modern Knight of the Round Table, and enters a tournament to win his fair lady. The big tournament on the plains is the feature of the picture.

A letter has been received from Harry Millarde who went abroad to film "If Winter Comes" in England for William Fox. Millarde says the English people have taken kindly to the invasion of the American picture company, and in the old town of Canterbury, the inhabitants turned out and lent every possible help.

Associated Gets Porto Rican Film

Edward A. MacManus returned to New York from Porto Rico bringing the film of the first of the four features which he has contracted to make for Associated Exhibitors. May Allison and Robert Ellis, who play the leading roles in this picture, also arrived. This feature, "The Woman Who Fooled Herself," is by Charles A. Logue, who, with Mr. Ellis, directed the production. It is a drama in six reels. The cast also includes Frank Currier, Louis Dean and Frederick Schabel.

Some of the outstanding scenes show a huge night carnival in the quaint old streets of San Juan, a carnival staged especially for the photoplay. E. Mont Reily, Governor of Porto Rico, and a group of other American officials, who at first were interested onlookers, were pressed into service as active participants.

"Porto Rico is an ideal country for picture production," said Mr. MacManus, "The studio property comprises 30 acres, and easily accessible are forests, mountains, the seashore, cities—everything we will ever require in a production." Mr. MacManus will spend a week or two in conference with Arthur S. Kane, president of Associated Exhibitors, respecting the future productions for that company, and will then return to Porto Rico.

100 Girls Picked As Possibilities

With the coming of the final weeks of the Goldwyn-Photoplay New Faces Opportunity, it is announced that the judges, James R. Quirk, publisher of Photoplay Magazine, and a committee representing the Goldwyn Company, have considered the photographs of thousands of entrants and selected 100 possibilities. The winner will be one of these unless the decision of the judges is upset at the last minute by a late entry.

When the contest is officially closed, the qualifications of the entrants considered eligible will again be given careful consideration with a view to picking those who are to have screen tests at the various Goldwyn exchanges. Each young woman selected will visit the exchange nearest her home and the tests will determine the winner, who is to receive a year's contract at a suitable salary, and an opportunity to prove her ability in Goldwyn pictures produced at the Culver City studios.

Not So Easy to Obtain

Bijou Fernandez, Goldwyn's "movie scout," who has been touring New England for the past three weeks in search of possible new screen faces for Goldwyn Pictures Corporation, in a tie-up with the Boston Post, is back at her desk, convinced that new screen material is indeed difficult to search out.

Of all the thousands of faces that she scanned throughout Massachusetts, Rhode Island, Maine, and other New England states, only twenty impressed her as strongly enough marked with good "screening" characteristics to send on to Casting Director Robert B. McIntyre at Goldwyn's studios in Culver City, Calif. After a careful study of the photographs submitted, Mr. McIntyre will decide which ones will be given screen tests.

"Bitter Sweet" Is Nearly Finished

Lambert Hillyer is nearing the close of production on "Bitter Sweet," the Universal-Jewel special, in which Lon Chaney is enacting the starring role at Universal City.

The story is the most dramatic in the starring career of Chaney and presents him in the figure of an underworld king forced by physical helplessness to fight with treachery and craft.

Opposite Chaney is Virginia Valli, playing what is probably the last straight leading role before she will portray her first Universal starring role. She was recently signed by Universal on a long term contract with a starring future.

William Welsh, Jack Mower, Henry Barrows, Walter Long, Harry Devere and John Beck have principal roles in support.

A Preferred Cast in "Rich Men's Wives"

When you see this cast and those selected for our next two productions you'll understand what we mean by "Preferred Pictures."

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

Art Expert Much Impressed By Miss Davies' Next Film

One of the most remarkable tributes ever paid to a motion picture was contained in an interview given to Robert Prew in London, by Sir Joseph Duveen, famous art expert, on Cosmopolitan Productions' forthcoming super feature, "When Knighthood Was in Flower," starring Marion Davies.

Mr. Prew is the London correspondent for Universal Service and the cabled interview was published in scores of newspapers throughout the United States. It follows:

"London, July 24.—'It is the most stupendous reproduction of Henry the Eighth court life that has ever been achieved—a marvelous piece of artistry,' said Sir Joseph Duveen, famous art dealer, to Universal Service today, discussing Cosmopolitan Productions' new film, 'When Knighthood Was in Flower,' starring Marion Davies.

"Sir Joseph Duveen recently returned from New York where he witnessed a private showing of the film and made a careful study of its settings. He was also at the studio when several of the scenes were taken.

"'American film producers,' he said, 'have often been criticized in London newspapers for introducing anachronisms into historical movies and in some cases the comment has been fully justified. But "When Knighthood Was in Flower" appeared to me to be historically accurate in every detail, which in itself gives it a special claim to distinction.

"'What most amazed me was the sumptuousness of the setting. Hampton Court is the background and the wonderful great hall is depicted with extraordinary fidelity. Real Gothic tapestries were used for the hangings and there were also ancient suits of armor—remarkable art treasures—employed for stage effects.

"'The costumes also were things of rare beauty. It was truly an entrancing pageant of gorgeously attired court ladies of the time of the bluff King Hal.

"'The gowns worn by Miss Marion Davies were truly queenly, and her acting superb, while Lyn Harding, as Henry the Eighth, was a living Holbein.

"'I am familiar with all the famous pictures of the period, and to me the film came as a vivid reminder of all that was picturesque and worthy of record in the court life of those expansive days.

"'It was an extraordinary experience for one as familiar as I am with every detail of Hampton Court to find its atmosphere so completely reproduced 3,000 miles from the banks of the Thames, with the super addition of great figures that graced the palace in its halcyon days nearly five centuries ago.

"'Certain other details linger in my mind as I noted them in the studio—the old stained glass windows, the famous terrace, and even the trees which are characteristic of Hampton Court. Nothing is missing from the complete and faithful picture.

"'That is why I think that "When Knighthood Was in Flower" is worthy of highest tribute as a fine, artistic production, not before equalled in my experience.'"

First National to Follow Suggestions As to Posters

With elaborate productions promised during the forthcoming season, with the popularity of exploitation increasing, one of the big problems now confronting exhibitors is just what will be of the most value in the poster and lobby display line during 1922-23.

Associated First National Pictures, Inc., foreseeing this situation, has been in touch for several weeks with exhibitors and has obtained from them data on which it is basing its new output of accessories. Having made a nation-wide survey of the accessory problem, First National immediately proceeded to improve its methods of buying and handling accessories so as to minimize the element of chance in the handling of them.

In its survey, First National sent questionnaires to hundreds of exhibitors asking them to give their ideas as to the number of designs for one and three-sheet posters, the styles of lobby displays they favored, and their views on accessories in general. The survey brought out the following facts:

Number of exhibitors favoring one design one and three-sheet, 640.

Number favoring two styles of one-sheet, 312.

Number favoring less expensive, uncolored 11x14 lobby display, 424.

Number favoring more expensive lobby display cards, 84.

Number favoring 22x28 colored lobby displays, 600.

Number favoring uncolored lobby displays, 84.

Number favoring 24-sheets on all subjects, 168.

Number favoring 24-sheets on big subjects only, 536.

In accordance with the verdict of the exhibitors First National will hereafter supply accessories as follows:

One design one and three-sheet posters on average releases.

Six-sheets on all releases.

Two design one and three-sheet posters on exceptional releases.

Uncolored 11x14 lobby displays on average releases.

Colored 11x14 lobby displays of the highest artistic merit on exceptional releases.

Colored 22x28 lobby cards on all releases.

Twenty-four-sheets on exceptional releases.

Special novelty accessories on exceptional releases.

Five Paramount Stars Will Work in Long Island Studio

Paramount's big Long Island City studio, said to be the largest producing plant in the world under one roof, will soon assume its old-time activity, in accordance with plans initiated by Jesse J. Lasky while in New York recently. The following stars are scheduled to make productions there in the near future: Alice Brady, Pola Negri, Jack Holt, Thomas Meighan and Elsie Ferguson.

After being closed a year, this studio was re-opened two months ago for the production of Alice Brady's first Paramount "Missing Millions," which is not complete, and in a few days she will start under Victor Fleming's direction on "Anna Ascends," based on her stage success of the same title by Harry Chapman Ford.

Pola Negri, who will arrive in September, will appear in a production under George Fitzmaurice's direction. A portion of Jack Holt's new picture, "Making a Man," adapted from a Peter B. Kyne story, will be made in the Long Island City studio, and Thomas Meighan will film "Back Home and Broke," a George Ade story, under Alfred E. Green's direction.

Elsie Ferguson will use this studio for the production of Hubert Henry Davies' story, "Outcast," under John S. Albertson's direction.

The studio staff, under E. C. King, will be augmented from time to time until the big plant is working virtually at capacity.

Fox Lists Two

September 3 has been set as release date for the Fox Film Corporation special "Monte Cristo" and on September 17 for "Nero."

"Monte Cristo" will open in New York for an indefinite run at the Forty-fourth Street Theatre on August 15. This picture has enjoyed great success at pre-release showing at Tremont Temple in Boston and Mission Theatre in Los Angeles. It was directed by Emmet J. Flynn.

"Nero," made in Italy by J. Gordon Edwards, is now in the twelfth week of an indefinite run at the Lyric Theatre, New York.

Neal Burns Signs Long Contract

Neal Burns, who has appeared in Christie Comedies for three years, has just signed a long-term contract, under which he will be starred in six or seven comedies this coming year and an indefinite number of pictures yearly, thereafter, alternating with such stars as Bobby Vernon and Dorothy Devore.

Burns first picture under the new contract will be, "That Son of a Sheik," which is also to be the first picture of the new series of twenty Christie Comedies to be released by Educational this year, beginning in September. After finishing his work in "That Son of a Sheik" Burns is starting in a new comedy under the direction of Scott Sidney. Viora Daniel appears with Burns in "That Son of a Sheik," and Charlotte Merriam has been engaged for the new picture.

"The Old Homestead" Is Finished

James Cruze has brought his big production of "The Old Homestead" to a close and the film is now in the hands of the editors at the Lasky Studio.

Theodore Roberts is seen as Uncle Joshua Whitcomb and he is supported by a great cast of favorites, including George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgeway. Perley Poore Sheehan and Frank Woods adapted the play and the continuity is by Julien Josephson, master of small-town and rural screen drama.

Our First Is Ready

"Rich Men's Wives," a great Preferred Picture with a great box-office title, will start us on our way.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

J. K. McDONALD
Producer of the Johnny Jones comedies released by Pathe.

More Exploitation on "Crossroads"

Additional interest in "The Crossroads of New York," the Mack Sennett - First National comedy-melodrama, was aroused among the Cincinnati public when Wm. A. Clark, publicity manager for the Strand Theatre, and Roy H. Haines, First National exchange manager, put over an effective tie-up with the Cincinnati Times-Star, which presented a mimic comedy produced by local talent and titled "The Crossroads of Cincinnati."

As the result, "The Crossroads of New York" and First National Pictures broke into the Times-Star daily for more than a week and publicity pertaining to the local picture and the Strand Theatre found space on the front page of this leading afternoon paper. Altogether, the stunt gained a greater amount of publicity in a newspaper which seldom lends itself to schemes of this sort, than any other similar stunt attempted in years.

Two Weeks for "Young Diana"

Cosmopolitan Production's latest picture, "The Young Diana," starring Marion Davies, will be presented at the Rivoli Theatre, the week beginning August 27, and will be followed with a second showing at the Rialto Theatre, September 3.

The story was written by Marie Corelli and was adapted to the screen by Luther Reed.

Prints Are Being Shipped Right Now

Within another week every one of our exchanges should have their "Rich Men's Wives" prints for showing to exhibitors.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

Indefinite Runs Are Common in Booking "Grandma's Boy"

Since "Grandma's Boy," Harold Lloyd's latest and greatest production, presented by Hal Roach, broke the world's record for the continuous run of a comedy feature, many exhibitors are taking the precaution to specify when booking that the engagements shall be of indefinite length. "When arranging for the world's premier showing of 'Grandma's Boy' in his Symphony Theatre, Los Angeles," said Arthur S. Kane, president of Associated Exhibitors. "Dr. Breckwedel profited from his experience with 'A Sailor-Made Man,' Mr. Lloyd's last previous attraction, which ran for seven weeks at the Symphony. This was a world's record," but Dr. Breckwedel was embarrassed to find that there were still a lot of people he was forced to disappoint because he has previously booked another film.

"Accordingly, in booking 'Grandma's Boy' to open its Los Angeles run May 14th, the Symphony management insisted upon playing safe by refusing to permit of a time limit in the contract. Since 'Grandma's Boy' has sent Mr. Lloyd's former world's record galley west. Other exhibitors are telling us they don't propose to be caught unawares by having their runs close while their patrons are still demanding more performances.

"M. L. Markowitz, of the Strand, San Francisco, where this production opened July 16th; Calvin Heilig, of the Heilig, Portland, Ore., whose run began July 30th; Balaban and Katz, of the Roosevelt, Chicago, starting July 31st; Charles Olsen, of the Apollo, Indianapolis, where 'Grandma's Boy' is booked to open September 10th, and Samuel Harding, who has booked the attraction for the Liberty, Kansas City, beginning October 1st, are among the big owners who have insisted upon keeping the closing date open.

"Meanwhile, there is great activity among smaller exhibitors as well as the holders of first run accounts. Spirited bidding for second and third run showings far in advance of play dates indicates their realization of the tremendous box office value of this production."

Mr. Kane professes to see nothing remarkable in the fact that "Grandma's Boy," having smashed the world's record in Los Angeles, continued to "go strong," right in midsummer.

"Isn't it more remarkable," he asked, "that no other comedy feature ever ran for more than seven consecutive weeks, anywhere, at any time? A long run by 'Grandma's Boy' was anticipated by the newspaper critics and was predicted in the very beginning. In point of fact, 'Grandma's Boy' is a feature production and it is by feature standards that it must be measured in future. It established a new record for comedy productions long since, and there are few straight-out features which have enjoyed such a run as it has already had. Exhibitors are hailing it as a find that cannot in fairness be treated as a comedy. At the beginning of the San Francisco engagement the critics in that city gave it reviews that rivaled in enthusiasm and praise those which

Charles Ray's Latest Picture Goes Over Big at Premiere

With a premier showing before the biggest summer crowd in the history of the California Theatre, Los Angeles, Charles Ray scored a triumphant success in his latest production, "A Tailor-Made Man," a screen version of the popular stage play of the same name, and Mr. Ray's first photoplay production for United Artists' Corporation.

Both the public and the critics, as well as Mr. Ray's host of friends in the industry, were quick to proclaim "A Tailor-Made Man" as by far his best piece of work, from the standpoint of photoplay making, as well as that of his personal artistry.

Telegraphic advices received by United Artists after the opening performance at the California, Sunday, July 30, state that the public is unanimous in its enthusiasm over the high-class, elevating and clean-cut production.

"We predict a great popular success for Charles Ray in 'A Tailor-Made Man,'" says the reviewer for the Los Angeles Times, "and we are quite delighted to receive his comedy on a more ample and more human scale than heretofore. The cast that Mr. Ray assembled for this picture is in general a triumphing one."

"'A Tailor-Made Man,' Charles Ray's first picture for United Artists' Corporation, has in it the qualities for genius and sincerity," says the critic for the Los Angeles Examiner. "It makes Mr. Ray a member of that famous organization in spirit as well as through technicalities of contract. Mr. Ray's acting is superb, and never has the intangibly distinctive note to this young star's work been given a fuller play. He seems to coordinate all the illuminating bits of his art into a complete manifestation."

"Charles Ray's new film is a knockout," says the critic for the Los Angeles Record. "'A Tailor-Made Man' is highly amusing at times and thrilling in a melodramatic sense. It is a remarkably good work of real entertainment. Rather than make himself into the character, Charles Ray made the character himself. Others would have made the hero a typically flip, smart Yankee hustler. I like Mr. Ray's own version. The supporting cast is excellent."

"'A Tailor-Made Man' is made to your measure," declares the reviewer in the Los Angeles Herald, "and Charles Ray's screen version of the famous stage play of the same name apparently suited every taste of the patrons of the California Theatre yesterday. Many of you will rate this production as Mr. Ray's best effort up-to-date, and certain it is that his screen translation of the stage play is destined to achieve a success not incomparable to that attained by the play itself, while many may find the photodrama more to their liking even than the original."

"Charles Ray once more shows his subtlest and best art in his screen version of 'A Tailor-Made Man,'" says the Los Angeles Express.

Paramount Announces First Two of Its 41 Big Pictures

For release August 7, Paramount announces the first two of its forty-one new productions scheduled for the first six months of the season 1922-23. They are Wallace Reid in "The Dictator," and Marion Davies in the Cosmopolitan production, "The Young Diana."

"The Dictator," which has been given pre-release showings in several cities, seems to be justifying all the predictions of success that Paramount has been making for it.

The picture is an adaptation of the stage play by Richard Harding Davis in which Willie Collier scored the greatest hit of his career.

The original story of the Marion Davies picture, "The Young Diana," is from the pen of Marie Corelli.

In this picture Miss Davies is seen as a young English girl whose love romance with a titled naval officer seemingly is forever shattered.

Forrest Stanley is Miss Davies' leading man and he, with Maclyn Arbuckle and Pedro de Cordoba, share the leading honors with the star. The settings, said to be most elaborate, were designed by Joseph Urban.

Ruth Roland

Its Exceptional Value Proven by the Number and Class of First Run Houses That Have Booked It

A partial list only, by territories, follows:

BOSTON: Bowdoin Square, Jewel of Lowell, Strand of Brockton, Auditorium of Lawrence, Majestic of Holyoke.

NEW HAVEN: Lyric and Liberty of Waterbury, New Crown of Hartford, Grand of Middletown.

WASHINGTON: Roanoke of Roanoke, Star Columbia of Norfolk, Hippo of Richmond.

NEWARK: Savoy of Newark, Lyric of Paterson, Bijou of New Brunswick.

CHICAGO: Academy of Waukegan, New Home of Indiana Harbor, Auditorium of South Bend, Lincoln Square of Decatur, De Luxe of Hammond

CLEVELAND: Roma of Youngstown, Odeon of Canton, Grand of Newark.

INDIANAPOLIS: Regent of Indianapolis, Majestic of Evansville, Marion of Marion, Liberty of Muncie, Orpheum of Terra Haute, Grand and Colonial of Ft. Wayne.

DES MOINES: Palace of Waterloo, Palace of Cedar Rapids, Family of Des Moines.

MILWAUKEE: White House of Milwaukee, Strand of Kenosha, Rex of Racine, Grand of Green Bay, Munroe of Munroe

ATLANTA: Bonita of Columbus, Star of Savannah, Crystal of Knoxville, Bonita, Royal and Grand of Chattanooga, Paramount of Miami, Princess of Macon, Prince and Maceo of Tampa, Champion and Odeon of Birmingham, Pastime of Leeds.

DALLAS: St. Elmo and Lincoln of Houston, Grand Central and Rialto of Dallas, Alcazar of El Paso, Princess and Liberty of San Antonio.

in "The Timber Queen"

ST. LOUIS: Columbia of St. Louis, Quincy of Quincy.

CINCINNATI: Strand of Lexington, Apollo of Dayton.

OKLAHOMA CITY: Folly of Oklahoma City.

NEW ORLEANS: Crescent of Mobile, Saenger's Suburban Circuit of New Orleans, Sobel-Richards-Shear Circuit of New Orleans.

KANSAS CITY: World in Motion of Kansas City, Tootle of St. Joseph, Novelty of Topeka, Lyceum of Leavenworth.

CHARLOTTE: Ottawa of Charlotte, Lafayette and Elmont of Winston-Salem Orpheum of High Point, Savoy of Durham, Majestic of Asheville, Majesti of Johnson City, Palmette of Rockhill.

MEMPHIS: Grand of Memphis.

LOS ANGELES: Casino of San Diego.

SAN FRANCISCO: Lyceum of Fresno.

DENVER: Ideal of Albuquerque, Colonial of Denver.

SALT LAKE CITY: Utah of Ogden, Cozy of Salt Lake.

The following Circuits have booked "The Timber Queen" in all or part of their houses

Consolidated, Brecher, Fox of New York; Comerford of Pennsylvania; Stanley of Philadelphia and Eastern Pennsylvania; Chamberlain of Pennsylvania; Lubliner and Trinz, Ascher Bros., and Shoenstadt of Chicago; Lynch Enterprises, Southern Enterprises of Atlanta; Foy and Southern Enterprises of Dallas; International of El Paso; Koplar of St. Louis; Saenger and Sobel-Richards-Shear of New Orleans; Southern Enterprises of Charlotte, Consolidated Am. Co. of Honolulu.

This Serial is in a class by itself in star, cast, production, thrills and beauty. *Book it!*

PRODUCED BY RUTH ROLAND SERIALS INC.
SUPERVISED BY HAL E. ROACH

Pathéserial

Here is a group of big leaguers in filmdom. From left to right they are: Hiram Abrams, president of United Artists Corporation; Maurice Cleary, financial representative for Mary Pickford and Douglas Fairbanks; A. C. Berman, in charge of the London office of United Artists; the adorable Miss Pickford herself, and Guy Crosswell Smith, in charge of the Paris office of United Artists.

Sawyer Produces Exceptional Cast

Through the efforts of Arthur Sawyer of the S-L (Sawyer-Lubin) Pictures organization, which is producing the Metro-SL Special, "Quincy Adams Sawyer," one of the most notable lists of screen players ever assembled for a single production will appear in the film version of Charles Felton Pidgin's famous story.

Blanche Sweet, who returns to the screen after an absence of almost two years, will enact the leading feminine role. John Bowers will have the title part; Lon Chaney will be seen as Obadiah Strout, the czar of Mason's Corner. Barbara La Mar is to play Lindy Putnam, the small town vampire. Elmo Lincoln has been cast for Abner Stiles, the blacksmith. Louise Fazenda is to have a comedy role, that of Mandy Skinner, the "sauciest girl in Mason's Corner."

Other leading parts will be taken by equally notable screen players, including Edward Connell, Claire McDowell, Joseph Dowling, ZaSu Pitts, Hank Mann, June Blidgo, Victor Potel, Kate Lester, Harry Davenport and Millie Davenport.

Unusual Posters for Fox Features

Fox Film Corporation is laying greater stress than ever upon the advertising and exploitation aids for its fall releases. For "Nero," a number of excellent lithographs are offered to the exhibitor. There are two styles of 24 sheet stands; one, a pictorial depicting the Roman despot and his numerous paramours; and a combination pictorial and block letter poster of peculiarly pleasing and attractive effect. Two six-sheets, three three-sheets, three one-sheets and two half-sheet cards have been designed along the same artistic lines.

Throughout the series of posters used for "A Fool There Was," the "Vampire" theme has been emphasized. One of the 24-sheet stands depicts the Vampire scattering roses at the feet of the "Fool" and hissing the world famous expression, "Kiss me, my fool." A beautiful reproduction of the typical "Vampire" has been made in a four colored six-sheet.

In all the posters for "The Fast Mail" which also ran at the Strand, the speed theme has been exploited. The slogan, "Speed Counts" has been used in an eye-catching 24-sheet and is carried extensively through the advertising.

For "Silver Wings," the 24 sheet is a spread rainbow with head pictures of Mary Carr, and those who enact the roles of her sons.

What The Industry Has Been Looking For

The announcement of our plans for distributing Preferred Pictures. We'll tell all about it in next week's issues of the Trade Press.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

Preferred Signs Director Forman

Tom Forman has signed to direct a series of Preferred Pictures Specials, to be known as Tom Forman Productions, to be made by B. P. Schulberg and distributed by the Al Lichtman Corporation. The contract is a promotion, because of the admirable direction he evidenced in "The Woman Conquers," "White Shoulders" and the recently completed "Money, Money, Money," a trio of Preferred Picture productions made for Associated First National, in which Katherine MacDonald is starred.

The first story Mr. Forman will direct under his new contract is "Ching, Ching, Chinaman," written by Wilbur Daniel Steele. The story was accorded the distinction by Edward J. O'Brien of being included in his collection of the greatest American stories of the year. The production will be commenced as soon as Mr. Schulberg and Mr. Forman have definitely determined upon the chief players. It will be edited by Eve Unsell.

"In the Name of the Law" Has Two Openings

"I never believed anything could best the terrific Detroit summer weather plus the usual summer outdoor competition, but my opening with 'In the Name of the Law' has made me change my mind. I thank you for this unusual attraction. Regards."

Such was the wire received at the Film Booking Offices home office from Phil Gleichman, who opened the Emory Johnson police drama at the Broadway Strand, Detroit, July 30.

The big F. B. O. police drama was welcomed by Detroit in the same big way that it was greeted in New York. Aided by an exploitation campaign, under the direction of Al Boasberg, home office exploitation expert, who was dispatched to Detroit, "In the Name of the Law" overcame a week of hot weather and filled the Broadway Strand with as large crowds as it has seen this summer.

The second big booking to follow the George M. Cohan run of the picture in New York was the Mission Theatre, Los Angeles. A crowd packed the streets for four blocks as a police band of fifty pieces swung down Broadway to the theatre. A huge banner, bearing the title of the picture, stretched from curb to curb, while a battery of portable sun arcs turned night into day and a motion picture camera ground away, making a panorama of the spectacle. This parade proved to be one of the best exploitation drawing cards ever staged in Los Angeles.

For the first time in its history the city's most exclusive playhouse departed from its custom and permitted a lobby display. One of the most interested spectators was P. A. Powers, president of the Film Booking Offices of America, who is now in Los Angeles on his quarterly tour of inspection.

First Urban Classic Is Released

"Pageantry in India," the first of the Urban Popular Classics, has been released by Vitagraph. It is described by those who have seen it as a real innovation. Vitagraph will release a series of fifty-two of these one-reel features, one each week.

Fox Leases Two Houses for Showing of Super-Features

Official announcement by William Fox that contracts have been signed whereby two of the most important Shubert theatres in New York will be leased for the presentation of Fox super-features was made today, August 3.

The first lease signed was for the Lyric Theatre, on which Mr. Fox had a summer lease which would terminate in a few days.

Owing to the success of "Nero," the screen spectacle now playing at the Lyric, Mr. Fox obtained a new lease which will carry him through the coming winter season. He will extend the run of "Nero" until Sunday, September 3, and on Monday, September 4, Labor Day, he will present at the Lyric for the first time "A Little Child Shall Lead Them." It was written by an anonymous screen writer. This photoplay was directed by J. Searle Dawley.

The second playhouse leased is the Forty-fourth Street Theatre. The Fox company will take possession of that house on Monday, August 14, and will present for the first time in New York a screen presentation of Alexander Dumas' "Monte Cristo" for an indefinite engagement.

Following the engagement of these two features, Mr. Fox plans to present at these theatres during the season other super-photoplays.

Metro's Fourth on Broadway

Metro placed "Forget-Me-Not" in the Criterion Theatre, New York, beginning Sunday, July 23, to succeed Viola Dana in "The Five Dollar Baby"; and so, by this fourth photoplay presentation of the summer in a Broadway theatre not given over exclusively to pictures, becomes one of the most active companies in furnishing New York with special screen productions.

Despite persistent rain and humid heat, the attendance during the exhibition of all these big specials has been a feature of the theatrical season.

"Forget-Me-Not" is the fourth successive Metro photoplay to be seen at the Criterion. The first was "Missing Husbands," the sensational French photoplay based on Pierre Benoit's novel, "L'Atlantide." Following this, Metro presented another importation, the Swedish Biograph Company's production of "The Stroke of Midnight." The third photoplay was "The Five Dollar Baby," in which Viola Dana appeared as star at the head of a company of screen favorites.

Rubens Is Featured in Big Film

"The Valley of Silent Men," the new Cosmopolitan production, featuring Alma Rubens, which was adapted from the story of the same name by James Oliver Curwood, will be shown at the Rialto Theatre, September 10.

The entire cast was transported from New York City into the heart of the Canadian Rockies for the filming of the picture in order that the grandeur and magnificence of the great white North, which Curwood depicts with a master stroke, might be faithfully reproduced on the screen.

The cast includes Lew Cody, Joe King, Marie Majoroni, George Nash and J. W. Johnston. The picture is directed by Frank Borzage.

Sargent Completes First Comedy

Lewis Sargent has finished his first comedy starring role at Universal City—"His First Job." Scott Darling wrote the story and directed it with Robert Kerr, Marv Philbin, Julia Leonard, Bennie Billings and Albert Lee supported the boy star of "Huck Finn" fame.

Universal plans to make a top-notch attraction of the Lew Sargent comedies, having faith in the remarkable ability demonstrated by this young artist in two or three big pictures and adding to it the best technical and directorial aide possible.

The second of the Lew Sargent starring comedies is ready and will be put into production immediately.

Lichtman Pictures Show Modern Trend

Definite indication of the trend toward better pictures and greater selling power of productions is seen in the casts selected by B. P. Schulberg, president of Preferred Pictures, Inc., for the first three productions to be released through the Al Lichtman Corporation.

For "Rich Men's Wives," the Gasnier-directed picture that will inaugurate the Lichtman service, there are eight actual stars and three other players whose names are well-known to theatre-goers. House Peters is the principal male star. Claire Windsor has the leading feminine role. Baby Richard Headrick is another big bet in the cast. Gaston Glass plays a juvenile heavy, and other notables are Myrtle Stedman, Rosemary Theby, Charles Clary, Mildred June, Carol Holloway, Martha Mattox and William Austin.

In "Ching, Ching, Chinaman," which is being directed by Tom Forman, Lon Chaney will have the principal role and Marguerite De la Motte will be the feminine lead. Others are Harrison Ford, John Sainpolis, Walter Long, Buddy Messenger, William Dudley and Frances Raymond.

The third will be "Thorns and Orange Blossoms," directed by Gasnier. This is an adaptation of the well-known stage play, built originally upon a widely read novel by Bertha M. Clay.

Vitagraph Building New Exchange

Construction has begun on the new exchange building for Vitagraph's Minneapolis branch. The new building, which is to be at 70 Western avenue, will be fireproof and embody many new features which make for efficiency in service.

Add More Players to "Omar" Cast

In addition to the list of sterling players already announced by Richard Walton Tully to support Guy Bates Post in the picturization of "Omar, the Tentmaker," a First National attraction, directed by James Young, several additional players of merit have been engaged to fill out the cast.

Maurice B. "Lefty" Flynn, former Yale football star, plays the role of the Christian Crusader who is captured by the fanatic Mohammedans and escapes to freedom only after a number of thrilling hand-to-hand encounters. John Gribner makes his film debut in the role of Mahruss, which he played in the original stage production.

Edward M. Kimball, who played the highly modern role of Brock in "The Masquerader," Post's first screen vehicle, will be seen as the hero's father. Walter Long, a convincing heavy, plays the executioner. His assistant is William Elmer.

Names already announced include Virginia Brown Faire, Nigel de Brulier, Rose Dione, Douglas Gerrard, Patsy Ruth Miller, Boris Karloff, Evelyn Selbie and Will Jim Hatton.

Marion Davies in her forthcoming Cosmopolitan release, "The Young Diana," portrays two vastly different roles. She is seen as a drab, gray spinster as well as in all the magnificent beauty of her real self. "The Young Diana" will be released on August 27.

Write Goldwyn on Films

Announcement of the Goldwyn policy of big pictures only, limiting the output for the coming year to twenty super productions, has met with an immediate response from exhibitors. Hundreds of letters have been received at the home office enquiring about bookings on the pictures thus far named, notably "The Christian," Hall Caine's famous story, being directed by Maurice Tourneur, and "Ben Hur."

Without exception, the exhibitors laud the policy of Goldwyn in cutting down on the quantity of production and concentrating on specials that cannot fail to have a box office appeal. "The Christian" is regarded as a certain popular success, both on account of the fame of the original work and because of the perfect production expected from Maurice Tourneur.

Harry R. Smith Visits America

Harry R. Smith of Smith's Film Sales Ltd., London, England, arrived in New York on the S. S. Aquitania on July first and is making his headquarters with his American representatives, Edward L. Klein Company, Knickerbocker Bldg., New York.

Mr. Smith has brought several new productions with him and while in New York will negotiate for the British and Continental rights to a number of American features nad two-reel comedies.

Another Meighan Film for Paramount

When Director Alfred Green gives the starting signal on the production work of "The Man Who Saw Tomorrow," which he will do this week, he will go to work with one of the most notable casts ever assembled for a single picture.

Heading the roster is Thomas Meighan, and he is supported by Theodore Roberts, Leatrice Joy, Alec Francis, Albert Rosco, Eva Novak, June Elvidge, John Miltern, Laurence Wheat, Robert Brower and Edward Patrick.

Our Regional Partners

Are all motion picture men of high standing and extensive experience. Watch for the line-up.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

"Sheik" Completing 24th Week

"The Sheik," George Melford's Paramount special which has created such a furore throughout the world, is completing its twenty-fourth week at the Globe Theatre in Sydney, according to cable reports received by Oscar A. Morgan, in charge of the foreign department of the Famous Players-Lasky Corporation, during the absence of E. E. Shauer in Europe. At the close of its six months' run at the Globe "The Sheik" will be transferred to the Empress Theatre, also in Sydney, for a run of at least two weeks and possibly longer.

Reports received from Adelaide, Melbourne and other large cities in Australia indicate that "The Sheik" is duplicating the enormous success scored in Sydney, and it will be many weeks before the picture has completed its first run schedule throughout Australia.

"Bull Dog Drummond" Being Rushed

The picturization of "Bull Dog Drummond," the melodramatic success of two continents, is being rushed and is said to be nearly completed. It is interesting indeed to know that while many American producers were in competition for the film rights to the story, Miss Elsie Cohen, foreign manager of the Hollandia Film Company came to America and outbid every American company for it. To complete her excellent work, she signed two American stars, Evelyn Greley and Carlyle Blackwell to co-star in the production and contracted Oscar Apfel to direct the picture. The unit proceeded immediately to Haarlem, Holland where the interiors were made, and will soon go to England to film the exteriors.

"Broken Chains" Is Nearly Finished

Director Allen Holubar, who returned recently from Lake Huntington, where the exteriors for Winifred Kimball's prize-winning scenario, "Broken Chains," were taken, is nearing the end of the photography on that photoplay. He believes several more weeks will see the completed picture, as the editing, cutting and titling will not be unduly intricate.

Equitable Distribution

Our Plan will be fully explained for the benefit of exhibitors in our special announcement next week.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

Two Big Productions Are Listed for August Release

Associated Exhibitors announce two releases for August, widely different in theme, but each declared to be an attraction of special importance in its particular line.

First, on August 20, comes "When Husbands Deceive," which is third in the series of domestic entanglement stories written for the screen by Leah Baird, and in which she herself is featured. With Miss Baird in the cast are William Conklin, Jack Mower and Eulalie Jensen.

Set for release by Associated Exhibitors on August 27 is the Florence Vidor feature, "Dusk to Dawn," an adaptation of Katherine Hill's novel, "The Shuttle Soul." This feature takes a decidedly original turn in the unfoldment of its history, enabling Miss Vidor, appearing here as a star for only the third time, to display a versatility such as even many of her warmest admirers probably never credited her with before.

"When Husbands Deceive" is in six reels, and "Dusk to Dawn" in five.

"Zenda" Opened At Astor July 31

"The Prisoner of Zenda" will soon come again to Broadway. Anthony Hope's story, so widely read as a novel and later so popular on the stage, has been produced on the screen by Rex Ingram, maker of Ibanez's "The Four Horsemen" into pictures. The evening of Monday, July 31, is the time set for the photoplay of "The Prisoner of Zenda" to set out upon its indefinite run at the Astor Theatre.

This playhouse was the scene of the long-season success of the earlier Ingram production, "The Four Horsemen," and the company which made both this and "The Prisoner of Zenda"—Metro Pictures Corporation—looks forward to as brilliant an event the evening of the thirty-first of this month as upon the initial presentation of Ibanez's story.

Personages of the social, financial and artistic worlds will continue the first-night audience of Mr. Ingram's new picture. The young director himself, who at thirty is regarded as one of the few of real geniuses in motion pictures today, will make the trip from California, where "The Prisoner of Zenda" was reproduced in film, to witness its projection before its initial New York audience.

WILL HAYS PAYS A VISIT TO THE SELZNICK PRODUCTION'S FORCES IN HOLLYWOOD

He was escorted by Vice-President David O. Selznick and met Conway Tearle and Director George Archainbaud who are working on "One Week of Love." Left to right:—Conway Tearle, Will Hays, David O. Selznick and Director George Archainbaud.

Unique Feature in "Young Rajah"

A reincarnation party, so-called is one of the big colorful episodes in "The Young Rajah," the new Paramount picture starring Rodolph Valentino, now being filmed under the direction of Philip Rosen, and plays an important part in that story.

The idea of the party, which was incorporated by June Mathis into the adaptation of the play by Alethea Luce and the novel, "Amos Judd," by John Ames Mitchell, was that every guest should come dressed in the costume and made up in the type of the person or character which he might imagine himself to have been in past ages, according to the reincarnation theory. The function adds a new touch to the masquerade idea.

Variety in type and costume was the predominating note of this sequence in which some hundred and fifty people, each playing a different personality, participated. The transmigration theory was also represented by a few characters dressed as animals.

Make Scenes in Diamond Factory

When screen patrons see Penrhyn Stanlaws' Paramount production, "Pink Gods," with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton, they will be afforded a glimpse of one of the most famous and interesting industrial establishments in the world. This is the Van Dan diamond-cutting factory in Amsterdam, Holland, the largest in that country.

Through arrangements made by Albert A. Kaufman, Paramount's European production manager, permission was received from the Van Dam's to fill special scenes for "Pink Gods" in their factory.

"The Christian" Cast Complete

With the addition of more players during the past week, the all-star cast of Hall Caine's "The Christian" being produced for Goldwyn by Maurice Tourneur at the Culver City Studios is complete.

The new players are Joseph Dowling, John Herdman, Robert Bolder, Milla Davenport, Alice Hesse and Ailen Pringle. The others are Richard Dix, Mae Busch, Phyllis Haver, Gareth Hughes, Mahlon Hamilton, Claude Gillingwater, Beryl Mercer, Harry S. Northrup and Cyril Chadwick.

Lindsey Praises Paramount Plan

More evidence of the recognition that the formation of the Paramount Stock Company and School is a great forward step, is contained in two letters recently received from Ben B. Lindsey, famous judge of Denver's juvenile court, and from Mrs. Robert E. Speer, president of the National Board of the Y. W. C. A.

City Luxury as Well as Rural Life

"Country Love," first of the Metro special stories series of pictures, in which Billie Dove heads the distinguished cast directed by Emile Chautard, embraces practically every phase of metropolitan as well as country life. One of the many elaborate episodes is a reproduction of a banquet at one of New York's luxurious hotels.

Cosmopolitan Film's Cast Announced

Cosmopolitan Productions announces the complete cast of "The Face in the Fog." Boston Blackie Dawson is played by Lionel Barrymore, and the others are Seena Owen, Lowell Sherman, George Nash, Louis Wolheim, Mary McLaren, Macy Harlam, Gustav Von Seyffertitz, Joe King, Tom Blake, Marie Burke, Joseph Smiley and Martin Faust. Alan Crosland directed.

"Broad Daylight" Completed

Irving Cummings has finished another all-star production of unusual standard at Universal City.

"Broad Daylight" is the title of the latest one, and it will present Jack Mulhall, Lois Wilson, Ralph Lewis, Kenneth Gibson, Wilton Taylor, Robert Walker and Ben Hewlett in dramatic roles in a fast moving crook story.

Harvey Gates wrote the story of "Broad Daylight" and also prepared the continuity.

Finishing Photography on "Gimme"

Rupert Hughes expects to complete the photography on his own scenario, "Gimme," this week. The company, including Helen Chadwick, H. B. Walthall, Gaston Glass, Florence Roberts, David Imboden, Frederick Vogeding, Kate Lester, Georgia Woodthorpe and May Wallace have been back for some time from San Mateo where the society scenes were photographed.

McDonald Joins Hodkinson; Evolves Fashion Promenade

Harry McDonald, until recently in the home office of the William Fox circuit of theatres, has accepted a position with the W. W. Hodkinson Corporation in charge of exploitation and sales of special features which the Hodkinson Company will distribute beginning in September. The first subject selected by McDonald for his attention is the recently completed Irene Castle production, "Slim Shoulders."

A most pretentious and elaborate entertainment with exceptional advertising possibilities has been conceived by McDonald to offer exhibitors with the showing of "Slim Shoulders," a six-part society drama with Miami, Florida and Greenwich Village, New York, as its locale. The Irene Castle Fashion Promenade, consisting of six mannikins offering advanced showings of 1923 fashions as designed by Irene Castle from models seen by her during her recent tour of Europe, will be one of the principal parts of the six units being assembled to cover the United States with the showing of "Slim Shoulders."

With each unit there will be a fast working press representative who will reach cities four days ahead of the Fashion Promenade and arrange for the mannikins to appear in prominent public places, in addition to offering the style exposition in the theatre where "Slim Shoulders" will be seen. Irene Castle's Fashion Promenade will run, as at present timed, about twenty minutes, each mannikin appearing in three different costumes, the style exposition ending with the six girls displaying some of the more extreme models seen by Mrs. Castle during her stay at the famous French resort, Deauville.

A special score will be assembled with the current Broadway hits and the outstanding numbers from the new musical reviews that appear late in August will assure exhibitors a delightful accompaniment for the Fashion Promenade.

"I believe I have conceived something in the Irene Castle Fashion Promenade that will bring patrons back to the theatres in greater number than anything yet offered," Harry McDonald states, in speaking of the units he is now assembling at the Hodkinson home office in New York.

"I have operated theatres from Denver, Colorado, to the Atlantic seaboard, and any time I had anything new, original and entertaining to offer patrons, I spent money to tell the world the theatres had something new and original. It was not unusual to spend $2,000 on a big attraction and there never was an instance when returns did not fully justify an extraordinary expenditure.

"In presenting Irene Castle's Fashion Promenade I believe we have something very much out of the ordinary, as it has such wonderful local exploitation possibilities in cities with live-wire managers, and the possibilties for building up matince business, as well as night business, are great indeed. The mannikins will be selected from the most attractive girls in New York who can display gowns properly, one or two principals offering solos and interpreting the new dances."

Los Angeles Critics Call "Blood and Sand" a Hit

Smashing all attendance records at its pre-release opening in the Rialto Theatre, Los Angeles, "Blood and Sand," Fred Niblo's Paramount picture, starring Rodolph Valentino, was hailed by all the newspaper critics in the coast city as a masterpiece of motion picture art.

In a telegram to Adolph Zukor, Jesse L. Lasky said:

"'Blood and Sand' broke all records for attendance at the Rialto Sunday. Line of people one block long in front of theatre from eleven in the morning until ten at night. Nothing like it ever seen here. Picture scored great success. Valentino's performances greatest of his career."

Seldom have Los Angeles newspapers praised a picture as highly as they did "Blood and Sand." Excerpts from the reviews follow:

Express—"'Blood and Sand' one of the greatest pictures that Broadway has seen in many months. To these persons who have begun to despair of the cinema's artistic future will be reborn belief in the silent drama's ultimate goal. A niche in the hallway of artistic creation."

Record—"It is the best picture Paramount has ever made."

Edwin Schallert, in Los Angeles Times—"At last a great masterpiece. You simply have to go and see it. It is the first opus contributed by Famous Players-Lasky Corporation to the cause of a greater screen art. With the exception of 'The Four Horsemen' and possibly 'Broken Blossoms,' which now seem much inferior, it is the first really great tragedy we have had in the cinema. It is the great art that we have been calling for in the silver sheet. It is directed with a masterly intelligence from a scenario that is replete with human feeling and sincerity."

THE "BIG SIX" ON THE FOX FIRING LINE

Well-known directors who are responsible for famous Fox films and spectacular successes. From left to right:—Herbert Brenon, J Searl Dawley, Edward Sedgwick, J. Gordon Edwards, Emmett J. Flynn and Harry Millards.

In Personal Touch

By FRITZ TIDDEN

BY defeating Pathe 11 to 6 Saturday, at Catholic Protectory Grounds, Paramount made its lead secure in the Moving Picture Baseball League. Walker, the star pitcher of Pathe, failed to hold the heavy hitting Mountaineers in check and though it was a slugging match on both sides the Roosters were out-hit two for one and lost the game as a result. Batteries: Whalen and Cassidy; Walker and Higgins.

It was a bitter defeat for First National when Vitagraph took the game Saturday at Elks Field, 4 to 3. The Franchisers tried hard to overcome the lead and put over three runs in their half of the eighth, but in their frantic endeavor to score threw away what would have resulted in runs. Loges pitched a fine game for First National and only allowed four hits. Welton, for the Vitas, allowed five. Batteries: Welton and Naylor; Loges and Rockwell.

Standing of the League

	W.	L.	Pct.
Paramount	8	2	.800
First National	6	3	.667
Vitagraph	5	5	.500
Goldwyn	4	4	.500
Pathe	5	6	.455
Metro	3	5	.375
Hodkinson	3	5	.375
Universal	1	5	.167

• • •

"There's a moving picture censor outside with three friends," said the gateman to Doug Fairbanks.

"A censor with three friends?" cried Doug, rushing toward the entrance, "that's something worth seeing."

• • •

Drago Jovanovich, assistant conductor of the Criterion Theatre orchestra for the past two years, has been promoted to the conductorship, to take the place of Victor Wagner, who has gone to the Eastman Theatre in Rochester, N. Y., to assume a similar position.

• • •

Albert E. Smith and Mrs. Smith (Jean Paige) has returned to this country from their trip abroad.

• • •

Charles Cohn and Jack Lewis have been added to the Warner Brothers' publicity staff. Andrew Hervey has been engaged to handle the publicity at the Warner coast studio.

• • •

Larry Trimble is in town.

• • •

Everybody in the film business in town at present and all the stage people who were not otherwise engaged attended the opening of "The Prisoner of Zenda" at the Astor Theatre Monday evening, where the picture is playing an indefinite engagement.

• • •

Jack Von Tilzer, of East Coast Productions, is making an exchange tour.

• • •

Ralph Kohn is on his way to New York from Germany.

• • •

Mack Sennett is going to start a school for his flock of bathing beauties.

Who said there was no future in teaching?

• • •

Gertrude K. Smith, well-known in the exploitation field, has joined the publicity staff at Associated Exhibitors.

• • •

Paul Seligman has been appointed American representative of Stoll Film, of London.

• • •

Joe Brandt has left town for an extended tour of exchanges that will probably consume two months.

• • •

Eddie Lyons arrived from the coast last week.

• • •

While on location in Wyoming last week, Mary Miles Minter was severely hurt when she was thrown from a horse.

• • •

Following a stay of many months in New York, Mack Sennett left for the coast, where he intends shortly to commence production on another feature.

• • •

Wallace Beery is another Californian in our midst for a visit.

• • •

"Can one man love two women?" asks W. L. George, the English expert on sex.

"Not on my salary check," says Matt O'Hara, Selznick property man.

• • •

E. B. Hatrick, general manager of International News, has returned to New York after a severe illness, which kept him confined to a London hospital for many weeks.

• • •

James C. Morton, the well-known stage comedian who went to the Fox West Coast studios and spent nine months in writing and directing two-reel comedies, is returning to the stage. He will head one of the Shubert vaudeville units in the fall and in the meantime is appearing at the Winter Garden.

• • •

Eve Unsell has been engaged by B. P. Schulberg as chief editor of Preferred Pictures.

• • •

Why not revive that picture called "How 'Babe' Ruth Knocks His Home Runs" as a novelty for Yankee fans.

• • •

Ruth La Belle, formerly with Paramount Pictures, is spending the summer in Atlantic City.

• • •

Buster Keaton is so proud of being a father that he has prepared an article on how it feels to be one. His chest expanding with commendable pride, he begins with:

"A man is never a man—until he is a father."

Next he tells what he intends doing with the lad. He and Mrs. Keaton, who was Natalie Talmadge, talked the matter over, he says, and they decided to place in front of the baby a dollar, an apple and a bible, and then let him determine his own future. Buster then goes on to write:

"If he plays with the dollar we'll make him a banker. If he tries to eat the apple then he'll be a farmer. And if he takes the bible in hand, a minister he will be. And if we, finding him playing with the dollar, eating the apple and reading the bible—then we'll know he's going to be a politician."

"My Dad" to Run at Cohan Theatre

Following "In the Name of the Law," the Emory Johnson police drama, which is this week completing an unusually successful four weeks' run, "My Dad," the first Film Booking Offices of America release, starring Johnnie Walker, will occupy the screen of the George M. Cohan Theatre, New York, for an indefinite period, beginning August 6. Because of the enthusiastic praise which has been accorded this feature by all those who have seen it, F. B. O. decided that it was worthy of a pre-release run on Broadway.

From reports received at the F. B. O. home office it is evident that Johnnie Walker has increased his following by thousands during the month's run of "In the Name of the Law," in which he plays the leading male role. This young star's acting and personality was one of the outstanding factors of success in the Emory Johnson production. In presenting him in "My Dad" it is felt that Walker will establish himself solidly as one of the leading favorite screen stars of the Metropolis.

"My Dad" was written especially for Walker and presents him in a role which is distinctly different from anything in which he has appeared. In "Over the Hill" Walker endeared himself in the hearts of thousands of picture patrons. F. B. O. has dedicated this picture to "all the dads the whole world over," describing it as a picture of wholehearted wholesomeness, rich in pathos and colorful in its human qualities.

The story is one of the Northwest, the entire action being laid in a trading post cut from the rest of the world by the unbroken trails. The background is the beautiful snow country, which has been skillfully photographed, while the climax is one of swift physical action. Cliff Smith directed. Walker's leading lady is Ruth Clifford.

New York Premiere of "Human Hearts"

"Human Hearts," the big Universal-Jewel production, adapted from Hal Reid's celebrated stage play, had its first presentation to the New York public last Sunday night in the Central Theatre. The crowds which filled the theatre accorded the star, House Peters, a reception equally as enthusiastic as that which marked the opening of his previous Universal-Jewel, "The Storm," which preceded "Human Hearts" into the Central.

"Human Hearts" is a homely drama of rural America, with much of its action laid in and around a village blacksmith shop. Peters makes a stalwart smithy. Hal Reid, the father of Wallace Reid, won fame as the author of "Human Hearts." A generation ago it was one of the most popular heart dramas on the boards.

The screen version is heralded as one of the smoothest, and appealing screen stories of the year. King Baggot, who directed it, is said to have retained the very aroma of the country-side and to have caught the droning hum of small town life in his screen adaptation of the old melodrama.

Sails for England

William T. Crespinel, chief color photographer for Prizma, has sailed for England, taking with him one of the new Prizma color cameras and outfits. Mr. Crespinel plans to make several short lengths in Prizma color for foreign pictures now in production, and will secure several short subjects in color in Scotland, Holland, England and Belgium.

Owen Moore's Film Carefully Groomed

An important factor in the success of the Selznick comedy special, "Reported Missing," were the many and varied try-outs the production received before different types of audiences during the final cutting. This same plan is being pursued with Owen Moore's latest picture, "Love Is an Awful Thing." A particularly successful pre-view was that given at the Mission Theatre in Pasadena.

Advices received from Vice President Myron Selznick, in charge of production on the West Coast, indicate those present at this showing expressed their opinion by giving vent to almost continuous laughter. At the same time they indicated by their attitude several spots where the picture might be speeded up a bit and changes were made accordingly.

Some of the boys on the West Coast are of the opinion that this comedy, directed by Victor Heerman, is even funnier than "Reported Missing."

Our Organization of Live Wires

In the exchanges that have affiliated with us you will find the fastest exhibitor service obtainable in the industry.

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

In the Independent Field

By ROGER FERRI

The Passing Week in Review

THE new season is only a few weeks off. Then the real test starts. From where we stand, it looks like a good send-off. The thoroughbred showman has nothing to fear. Independent producers are turning out pictures that can be exploited, pictures that the public seems to want. But it remains for the exhibitor to definitely determine the extent of independent endeavor this coming year. Without independent productions exhibitors are as free as the former subjects of the late Russian czar. You need independent producers, Mr. Exhibitor, and when you reach the point where you begin believing you can do without them, then and not until then is the time when you should start planning to convert your theatre into a skating rink.

STARS—and stars who are entertaining actors, not merely actors—are sought by independent exhibitors. Questionnaires sent out by various distributors disclose this information. That there is no doubt about the presence of a public demand for good story pictures with established stars is evidenced from the readiness of newspaper editors to publish stories on and photographs of individual players. Independents are not overlooking this demand, for on the following pages you will find numerous interesting announcements concerning the many well-known stars who will be starred in independent productions within the next theatrical season.

SPEAKING of good story pictures with excellent and popular players, this writer can not recall a more entertaining and better independent picture than "What's Wrong with the Women?" a Daniel Carson Goodman production being state righted by Equity Pictures Corporation. Elsewhere in this issue appears a complete review of this production, which, in the opinion of the writer, is the biggest state rights possibility of this year. That it will be released for next season is something over which exhibitors should rejoice. Look this picture over. If you made money on Equity pictures, you'll mop up with this one, for it is the greatest production Equity ever handled. Grab this one—the sooner you do it the better you will feel.

EDDIE LYONS was in town this past week. Here is one comedian who puts his public before his pictures. And Eddie made no bones about making this fact known. He isn't kidding himself by believing that what his "gag men" devise for him, the public will like. That isn't Eddie, apparently. We interviewed this clever comic the other day. And we enjoyed every second of the interview, for Eddie is keen enough to realize that he can only attain the success he has in mind by giving the public what it wants. And judging from the last two Lyons' comedies this writer has seen, he is doing that very thing admirably. Keep it up, Eddie.

CONGRATULATIONS are in order. C. C. Burr and Whitman Bennett have joined hands and will produce jointly for the independent market. This is the most important and outstanding feature of the month—and this month promises to unfold no few surprises. Mr. Burr, in the brief time that he has been producing independent pictures, has developed into one of the most active and successful producers to be found in his industry. He has not given the trade a single flivver. His "Torchy" comedy series were a clean-up. His first feature, "Burn 'Em Up Barnes," made barrels of money for the exchangemen who released that production locally.

WHAT the coming season will bring C. C. Burr remains to be seen, but we will venture to say that it will be the greatest in the career of that sincere gentleman, who knows that one must spend money to make it. And we know that in the second Johnny Hines production, "Sure-Fire Flint," he already has spent more money—and spent it carefully and intelligently—than the average producer would invest in an entire production. And this does not mean that he is extravagant. He is turning out a picture that exchangemen will feel proud in offering exhibitors. And to prove the confidence of exchangemen in Mr. Burr, permit us to mention the fact that "Sure-Fire Flint," although now in its third week of production, has been sold 90 per cent.

AND now along comes the welcome news that Charley Burr and Whitman Bennett have joined hands and will produce "The Mysteries of Paris." What could be sweeter? What better evidence does the independent exhibitor want? Yes, independents are overlooking no bets. There are new faces coming into this branch of the business. And the invasion has just started. Just keep your eye on this market. Just watch the "boys" step. **1923 will be an independent year—and don't you forget that.**

WHITMAN BENNETT is a man of deeds. His past performances testify to this fact. He is not a dreamer. He is not a theorist. He finishes whatever he sets out to do—and he has never failed to accomplish his task satisfactorily. His affiliation with Burr enterprises is an ideal arrangement that the entire industry must admit should work wonders. Bennett knows production from A to Z.

And he doesn't do things by halves; that's the reason Kenneth Webb has been signed to make "The Mysteries of Paris"; that's the reason why Billy Bitzer, the greatest photographer in this business, who photographed all the big D. W. Griffith productions, has been engaged to supervise the photographic work, and that's also the reason why he has signed the all-star cast that is announced elsewhere in this section.

WE are not bubbling over with enthusiasm when we say that this is merely the beginning; on the contrary, our only regret is that we can not at this time record all the things that we know are under way. August will be a month of careful preparation. And September will witness the start of the greatest race in which the independents have ever participated. The thoroughbreds will lead the field. Of that there is no doubt.

But let the independent exhibitor root as he never has rooted before. Let him demonstrate his appreciation of the efforts independents are making to turn out pictures that will make money for him—by saying it with bookings.

Burr and Whitman Bennett Will Produce Famous Play

C. C. Burr announced this week that he has entered into an arrangement with Whitman Bennett for the production and distribution of an all-star elaborate version of Eugene Sue's world-famous melodrama, "The Mysteries of Paris." As a matter of fact, the active work of production has already been under way for a week at the Whitman Bennett studio in Yonkers. For more than a year Mr. Bennett, in collaboration with his scenario writer, Miss Dorothy Farnum, has been preparing a version of this famous novel, which should condense the essence of this enormous and thrilling tale into the space of six reels, eliminating the costume element and yet keeping the atmosphere of picturesque and unusual ultra-romantic melodrama, which has given this masterpiece it's undying appeal to generations of readers. Because of the pressure of other producing plans, Mr. Bennett, though he has promised to supervise the production activities in order to make sure that his plans are fully materialized, has turned the management of the entire project over to Mr. Burr, who will divide certain of the producing responsibilities with Mr. Bennett and who will himself present and release the finished picture.

Kenneth Webb, who is familiar with the entire history of the development of this screen adaptation, will direct the picture. The quaint and unusual sets will be constructed from designs by Elsa Lopez, who, like Mr. Bennett, is familiar with every inch of the locale covered by the story. Through the cooperation, of Messrs. Bennett and Burr, a strong cast has been assembled, it is said. Leading roles will be played by Lew Cody, as the romantic prince; Gladys Hulette, as Mayflower, the pathetic heroine of the story; Montague Love, as "The Schoolmaster," possibly the greatest underworld role in all dramatic or literary history; William Collier, Jr., as Francois, a young outcast from society, big enough to sacrifice everything for love; Lucille La Verne as "The Owl," a fit companion for "The Schoolmaster"; and Effie Shannon, as Mme. Ferrand, a mother character as famous for beauty and sympathy as "the Schoolmaster" is for vice and infamy.

Export News

According to cable reports from Berlin, the Victor Company of that city has abandoned all plans for the production of a picture dealing with the life and exploits of Christopher Columbus.

From the same source comes the information that the German production of "Lucrezia Borgia," starring Llane Haid, will be ready for international distribution early in September.

"Twenty Years After" is the title of a serial that is being made by Henri-Berger in Paris. This firm's "Three Musketeers" is now being distributed in this country.

Film distributing agencies in Paris and Berlin report an increase in business. The revenue derived from the importation of foreign films in France, however, shows a marked decrease with prospects of an improvement in the very near future.

Jean Manoussi has completed production on the Charles Dickens' story, "The Cricket on the Hearth," made for the Societe Eclipse. The French title is "Le Grillon du Foyer."

Reports to the D. W. Griffith offices in New York from the Film Booking Offices, Ltd., of London, which controls the British distribution rights to "Broken Blossoms," indicates that that picture is showing big returns abroad.

Peggy Hyland pictures seem to be in great demand in British territories, for with announcement that the first of her two-reel comedies, "Fixing Father," has been completed comes the information that she has signed with the Pioneer Film Agency to make five more films there.

Speaking of Peggy Hyland reminds this writer that the Second National pictures starring that player are doing a good business in this country, judging from the returns filed by exchanges affiliated with that concern.

Coast Producers Are Seeking Better Terms

LOS ANGELES — (Special) — That independent producers are rebelling at the tactics practised by certain eastern producers is apparent here. Several of the producers have temporarily halted production pending the consummation of deals concerning new affiliations. One particular producer here complained of an eastern organization that had utilized his product in selling stock. This company, which never was considered as a sincere enterprise by exhibitors and exchangemen in general, is now being investigated by the Federal authorities.

W. E. Shallenberger, president of Arrow Film Corporation, left here on Monday for the East, scheduled to arrive in New York on Friday of this week. While in the West Dr. Shallenberger accompanied Will Hays in his tour of the studios and incidentally had important conferences with Ben Wilson and other producers.

Edward Belasco, president of the Belasco Productions, Inc., will produce a series of independent pictures here in conjunction with Victor B. Fisher. Both are expected to arrive in this city next week.

Gus Schumacher, general manager of the O'Conor Productions, producers and distributors of the two-reel Billy Franey comedies, in a letter to F. E. Samuels, sales manager now in New York, instructed the latter to pay particular attention to the amount of stock exchanges have on hand before selling. Mr. Schumacher attributes "over buying" as one cause for the depression.

Morris Schlank, of Anchor Film Distributors, Inc., left late last week for a tour of the country with a print of his latest picture, "Greasepaint," starring Peggy O'Day.

The second Wesley Barry picture to be distributed by Warner Brothers, "Little Heroes of the Street," is nearing completion here. Harry Rapf is supervising production. The cast includes Jack Mulhall, Wilfred Lucas, Will R. Walling, Aggie Herring, Joe Butterworth and Charlotte Jackson. William Beaudine is directing with James Hogan assisting.

Billy Franey, who is being starred in comedies being made and released by O'Conor Productions, Inc., had a chance to travel with a carnival at a big salary. When the proposition was submitted to President O'Conor he put his foot down and the deal fell through.

Production on the Billy Franey series according to announcement made this week, will be resumed on August 15.

John Finn has been appointed assistant to Mason L. Litson, who is making two-reel comedies starring Johnny Jones.

Monte Banks will make a series of two-reel comedies for Ben Wilson. This is the series that it is expected Federated Exchanges will release. There is nothing official about this report, however. Bruce Mitchell, who directed Jack Richards, will direct Banks in this series.

Eddie Lyons, who is now in the East conferring with Arrow officials on distribution arrangements for next season's product, will make two series of comedies. Production will be resumed late in August.

Norman Taurog is directing the Joe Rock series of two-reel comedies that will be released through Federated Exchanges of America, Inc.

Milton Morante will start production on "The Knife" as soon as he completes "The Timber Wolf," on which he is now working.

Sol Lesser's new company, Principal Pictures Corporation, has attracted much interest among the film folks here. The company has lined up a wonderful list of players and stories, which it will incorporate in forthcoming productions.

Nigh Augments "Notoriety" Cast

Moving with the clock-like precision that has made him one of the leaders in the field of independent direction, Will Nigh left this week for location with his corps of trained assistants and stars, to shoot important scenes for his current picture "Notoriety." The production is now on its fifth week, and when completed will be distributed on a state-right basis by Weber & North.

The first stop of the "Notoriety" cast was at Delaware Water Gap, one of the most impressive spots of scenic beauty on the map.

The augmented cast includes J. Barney Sherry, Maurine Powers, George Hackawathorn, Rod la Rocque, Mona Lisa, Richard Travers, Mary Alden and Miss de Wolf Hopper, the last being the latest to join the gathering of stars.

VERY GOOD, EDDIE

Lyons, whose comedies Arrow exchangemen are cleaning up. Comedian is visiting New York.

Backer and Von Tilzer on Trip

Jack Von Tilzer, general sales manager of East Coast Productions, left this week on an extended trip early this week. He will visit most of the key cities, screening the newest films of J. B. Warner westerns. On his return Franklyn B. Backer, president of that company, will leave to confer with Clifford S. Elfelt, president of Metropolitan Productions, Inc., on the Coast, relative to a new series of stories that Warner will use in future productions. The second Warner western is "Flaming Hearts." His third is "Crimson Gold," which is being edited and titled.

Coast Fed. Office Gets Hallrooms

C. B. C. Film Sales Corporation this week announced that it had sold the California, Arizona and Nevada rights to the 1922-23 Hallroom Boy comedies to the Federated Film Exchange of San Francisco. Sales on this new series are progressing rapidly. The Frisco deal was closed following the screening of the latest Hallroom Comedy, "No Money to Guide Them."

J. J. Hayes Has a Novelty Series

John J. Hayes, president of Pacific Film Company of Culver City, Cal., announced that beginning with this month that firm will release a series of 12 one-reel novelty pictures. These will be released at the rate of one a month. Elmer Dyer and Frank Givvens are the producers.

Will Star Diana Allen in Feature

Diana Allen will shortly start production on a picture in which she will be starred, according to announcement made by A. D. V. Storey this week. Miss Storey is now busy working on a five-reeler.

Unparalleled

At the time of the writing of this advertisement, which was before we even attempted to sell any territory on

"WHAT'S WRONG WITH THE WOMEN"

forty-two per cent. of the entire United States was sold to four of the industry's most enterprising Independents

SAM ZIERLER — SAM GRAND
JOSEPH FRIEDMAN — BEN AMSTERDAM

THESE men saw "WHAT'S WRONG WITH THE WOMEN" in a private exhibition in the Equity Offices in New York before the finished print was entirely ready. In its unfinished state they pronounced this picture the outstanding production of the Independent field in years. Mr. Zierler has purchased New York State and N. N. Jersey. Mr. Grand has purchased the New England States. Mr. Amsterdam, E. Penn. and S. N. Jersey and Mr. Friedman, N. Illinois, Indiana and Wisconsin. Ask these men what they think of "WHAT'S WRONG WITH THE WOMEN." If you ask us, we will say nothing except SHOW YOU the picture, which must speak for itself. Inquiries for territory will be answered in rotation as received.

Equity Pictures Corporation

723 7th Avenue, New York City

(*Daniel Carson Goodman Productions*)

EQUITY

New Distribution Plan Would Save $300,000, Say Advocates

A new plan, which its advocates say will mean an annual saving to the ten exchanges involved of approximately $300,000, is being considered by the following independent exchanges in New York: Aywon Film Corporation, Second National, Arrow Film Exchange, Metropolitan National, Myriad Films, Inc.; Model Film Corporation, Pioneer, Champion Exchange and Climax Pictures Corporation. Daily conferences in which these exchanges were represented were held this week in the offices of Alexander Film Corporation, 130 West 46th street, New York. Julius Singer, eastern manager of Pacific Film Company and Criterion Film Company, is said to be father of the plan, which was submitted to the exchangemen by William Alexander.

The plan has been conceived for the purpose of eliminating waste in local distribution and at the same time furnish the exhibitors a maximum service. It is proposed to centralize this independent distribution in one big sales organization. The exchanges, under this plan, would buy direct from independent producers on a co-operative basis. The booking of films, according to a statement made this week, under this plan, would be simplified in that it would be looked after by one department which would route all films. The same method would be utilized in collection, billing, shipping, examination, etc. All exploitation would be carried on by a department made up of experts.

In the statement, the following data is furnished: There are in New York 25 independent exchanges, each exchange paying tremendous rent due to the scarcity and restrictions on film space, these rentals amounting to over $100,000 per year. These exchanges employ more than 60 salesmen and various exchanges are continually soliciting the same account. Under the new plan, the sales department would be systematized with an expert salesmen at its head.

The exchanges now involved in the conferences expect to have the plan perfected within a week. If it is successful in New York, the plan will be put in operation in every exchange centre in the country, it is said.

Distributors and producers are manifesting much interest in this scheme, which is making much headway.

"Some Wild Oats," which is being state righted by H. T. Moore in thirteen states, Canada and Alaska, will be handled in Seattle territory through De Luxe Feature Film Co. The recently opened office at 2014 Third Ave. has been closed. C. O. Winrick, who was in charge here will handle the picture in Canada. Mr. Moore is in San Francisco at the present time.

Harry Sigmond, Oregon representative for Greater Features, Inc., of Seattle, spent some time last week at the home office in Seattle, conferring with J. T. Sheffield, secretary-manager of the company.

The Reliance Distributing Corporation has been remodeling the home office at 2016 Third Ave., Seattle.

Frank McDermott, formerly booker of Educational Film Exchange in Seattle, is now secretary of the Poindexter campaign. Miss Marie Parmenter is now booker at 308 Virginia Street.

L. K. Brin, president of Kwality Film Corporation of Seattle, announced this week "A Dangerous Adventure," one of the biggest novelty pictures of the season, an animal picture, for August release in the Northwest territory. Grace Darmond is starred.

Mr. Brin has arranged a preview of this Vera Gordon feature at the Liberty Theatre, to which all rabbis and ministers of the city have been invited.

Billy Bitzer with C. C. Burr Forces

When C. C. Burr, president of Affiliated Distributors, Inc., issued his broadside two weeks ago that Johnny Hines in his second feature production, "Sure-Fire Flint" was to be assisted by an all-star cast, it was little realized that Burr would be fortunate enough to secure as formidable a galaxy of film stars as he did. On top of that big scoop for the independent market, comes the announcement that Burr has engaged what may really be termed an all-star production force as is evidenced by the fact that Billy Bitzer, D. W. Griffith's cameraman who photographed "Way Down East," has been engaged as chief cameraman for "Sure-Fire Flint." Bitzer's work in this particular field stands out pre-eminently, with the result that "Sure-Fire Flint" photographically, should be greatly enriched with his experience.

Another highly important addition to the quality of "Sure-Fire Flint" is Burr's contract with Ralph Spence to do the titling for this production. Spence expects to leave for England shortly and with the scenario of "Sure-Fire Flint" in his possession, he will devote a great deal of time while abroad to the titling of "Sure-Fire Flint."

After weeks of negotiation, Burr arranged with Charles Osborne Seessel to take over the production end of "Sure-Fire Flint."

Goodman's Cast Strengthens Story

In the making of his first big production for Equity Pictures, Daniel Carson Goodman, the author and producer of "What's Wrong With the Women," kept one thought continually in his mind: that many a promising story is spoiled by using actors who are not exactly suited to the portrayals. The results produced by his careful foresight readily show that any such contingency is obliterated.

To make mention of any star or stars as featuring in this production, it would necessarily detract from the work of the others, for the entire cast may be correctly termed as a brilliant and capable stock company. From the smallest juvenile part to the leads, there is absolute integral importance and each is done in exceptionally artistic fashion with this end in view.

Barbara Castleton, Constance Bennett, Hedda Hopper, Julia Swayne Gordon, Mrs. Oscar Hammerstein and "Baby" Helen Rowland comprise his selection for the female and juvenile parts, while Rod LaRocque, Wilton Lackaye, Montagu Love, Paul McAllister and Huntley Gordon portray the male roles.

Daniel Carson Goodman has shown judgment and remarkable character insight in his choice of artists.

Klein Gets One

"The Devil's Land" is the title of a foreign production made in and around Mt. Vesuvius, Italy, acquired for American distribution by Edward L. Klein Company of 152 West 42nd street, New York. No distribution method has as yet been decided upon.

Warner Productions 100 Per Cent Sold

The entire series of Warner Brothers' pictures for the coming season have been sold throughout the country, according to Harry M. Warner. Fully three-fourths of the independent buyers have already signed for the pictures, and the remaining portion of the country will be disposed of as soon as proper arrangements are consummated.

The latest deals involving the series of seven productions which include "Main Street," "Brass," "The Beautiful and Damned," "A Dangerous Adventure," "Rags to Riches," "Little Heroes of the Street," and "The Little Church Around the Corner," have been made for Boston and the New Jersey territory.

A. M. Fabian has contracted for Northern New Jersey, and the Franklin Film Company, Boston, has taken over the New England States. The Independent Film Company, Philadelphia, has purchased the rights for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia and District of Columbia.

The first feature to be released by the Warner Brothers is announced as "A Dangerous Adventure," a wild animal picture starring Grace Darmond, with a supporting cast including Philo McCullough, Jack Richardson, Robert Agnew and Dorelys Perdue. The picture was produced by Jack and S. L. Warner, and the story was written by Frances Guihan.

First C. B. C. Big Six Is Popular

Announcement of the sale of the Western Pennsylvania, Ohio and Kentucky rights to the first feature of the "Big Six" series that C. B. C. Film Sales Corporation will make this season for the State rights market, was made this week. The first picture, "More To Be Pitied Than Scorned," based on the famous Charles Blaney production, is very popular with exchangemen who have swamped the offices of C. B. C. for detailed information on their proposition.

The other pictures of the "Big Six" series include film adaptations of "Only a Shopgirl," "The Lure of Broadway," "Pal O' Mine," "Forgive," "Forger" and "Temptation."

Animal Picture Warner's First

"A Dangerous Adventure," a wild animal picture featuring Grace Darmond, is announced as the first of seven releases for the coming season by Warner Brothers. The other six pictures include "Rags to Riches," and "Heroes of the Street," both with Wesley Barry, "Main Street," the Sinclair Lewis novel, "Brass," the novel of marriage and divorce by Charles G. Norris, "The Beautiful and Damned," F. Scott Fitzgerald's tirade against the modern flapper, and "Little Church Around the Corner," an adaptation of the stage play of the same name by Marion Russell.

Goldstone Picture Nears Completion

Pierce Kingsley, one of the pioneers of the film business, arrived in Los Angeles last week to confer with Phil Goldstone relative to "Deserted at the Altar," based on the former's famous stage play.

Iroquois Buys New Building

Iroquois Productions, Inc., this week announced the purchase of the property on Church street, in the village known as Caxton premises. Dr. W. R. Starks consummated the deal. It is announced, also, that the company has found that section admirably adapted to the kind of pictures which it will specialize. The building and property are ideal for studio purposes.

Read Page 509

They know!

C. B. C.'s Picture Looks Like Winner

"More to Be Pitied Than Scorned" Is Story of Power— Is Directed with Genuine Skill and Splendidly Played

see.

"More to Be Pitied Than Scorned" is a showman's picture, because like all the big melodramas it warrants and invites exploitation. It will satisfy the "customers" once they are brought into the theatre because it is a well-told story, enacted by a clever cast of established and popular stars, with no less than a dozen big movements, any one of which can be capitalized for exploitation purposes.

You needn't be afraid of this picture, if you are a showman. You have everything with which to play. For instance, there ... the pretty and talented Alice ... tically assuming the ... ine. She ...

ROGER FERRI
MOTION PICTURE WORLD

... *More to Be* ... *Pitied Than* ... prove to be ... a real box office bet. It has all the earmarks that give it a right so to be considered. ... subject, which was pro... ...duced by ... Cohn, of Waldorf Pro... ... by ...

stage and in the boxes until *Grant* ... whipped ...

Don't miss *More to Be Pitied Than Scorned* It is a regular picture, of the satisfying kind that will do word of mouth advertising if you give it a chance.

G. B.

G. BLAISDELL
EXHIBITOR'S TRADE REVIEW

and these men know a winner

Bobby North
APOLLO FILM EXCHANGE
GREATER NEW YORK AND
NORTHERN NEWJERSEY

Sam Grand
FEDERATED FILM EXCHANGE of N.E.
MASS. CONN. RHODE ISLAND,
VERMONT, MAINE AND NEW HAMPSHIRE

Harry Lande
QUALITY FILM EXCHANGE
WESTERN PENNSYLVANIA
AND WEST VIRGINIA

Tony Luchesse
DE LUXE FILM EXCHANGE
EASTERN PENNSYLVANIA AND
SOUTHERN NEW JERSEY

Sidney Samson
GRAND NORTH EXCHANGE
UPPER NEW YORK STATE

Wm. Finkle
QUALITY FILM EXCHANGE
KENTUCKY AND OHIO

This Eastern territory was sold at the first showing in N.Y Grab yours now!

The 1st of "MORE TO BE PITIED THAN SCORNED"

The 6 BOX OFFICE WINNERS

WRITE OR WIRE C.B.C FILM SALES CORP. 1600 BROADWAY N.Y. CITY.

Percentage Deals Invite Undesirables, Observes Lee

Arthur A. Lee, President of the Lee-Bradford Corporation, has just returned from a four week's motor trip throughout Canada and the Middle West, and finds that conditions are slowly, but gradually improving.

He said there are plenty of buyers in the market for product, but there are very few who are willing to pay a price which will give the independent producer any returns on his investment. The majority of state-right buyers are endeavering to secure pictures on a percentage arrangement, and with the exception of a very few instances, same has never proven satisfactory to the exchange, distributor or producer.

The Lee-Bradford Corporation said this week it has made it a rule not to place any of its product on a percentage basis. The reason for this is that they feel it only goes to encourage unprincipled people to enter the motion picture industry with no intentions of giving the producer anything at all and only adds unfair competition to the man who has his money invested and has an established independent exchange.

While away, Mr. Lee was successful in consummating the following sales:

"Unconquered Woman" to the Canadian Exhibitors Exchange, Toronto, Canada; State Film Service, Indianapolis, Ind.; Mr. F. Schram, Cleveland, Ohio; Quality Film Service, Pittsburgh, Pa.; Minter United Amusements, Detroit, Mich.; Equitable Pictures Co., Baltimore, Md.; Fine Art Pictures Corporation, St. Louis, Mo.

"Flesh and Spirit" to the Canadian Exhibitors Exchange, Toronto, Canada; Fine Arts sictures Corp., St. Louis, Mo. National Cinema Corporation, Indianapolis, Ind.; Minter United Amusements, Detroit, Mich.

"Determination" to the Canadian Exhibitors Exchange, Toronto, Canada, and the National Cinema Corporation, Indianapolis, Ind.

"Sally" to the Fine Arts Picture Corp., St. Louis, Mo.; National Cinema Corp., Indianapolis, Indiana.

"Series of Canadian Travelogues" to the Nu-Art Pictures Corp., Buffalo, New York; National Cinema Corp., Indianapolis, Ind.; Royal Pictures, Inc., Philadelphia; Standard Film Service Co., Cleveland, Ohio; R. D. Lewis Film Co., Dallas, Tex.; Federated Film Exchange, Baltimore, Md.; Crown Film Co., Boston, Mass.; Sunnywest Film Co., New York City.

"Superstition" to the National Cinema Corp., Indianapolis, Ind.

"Way of a Man" to the National Cinema Corp., Indianapolis, Ind.; R. D. Lewis Film Co., Dallas, Texas; Co-operative Film Exchange, Baltimore, Md.; Minter Amusement Co., Detroit, Michigan.

"Serving Two Masters" to the National Cinema Corp., Indianapolis, Ind.; R. D. Lewis Film Co., Dallas, Texas; Co-operative Film Exchange, Baltimore, Md.; Minter Amusements Co., Detroit, Michigan.

"Branded" to the R. D. Lewis Film Co., Dallas, Texas; Co-operative Film Exchange, Baltimore, Md.

"Six Squirrel Comedies" to the National Cinema Corp., Indianapolis, Ind.; Canadian Exhibitors, Toronto, Ont., Canada; Masterpiece Film Attractions, Philadelphia, Pa.

CHARLES B. GOETZ
Manager of W. B. Exchange of New York.

Gossip Of The Trade

Harry Charnas, of Cleveland, was in town this week seeking product for distribution in his territory for next season.

M. Fisher, sales manager for Famous Players Film Service, Ltd., of Toronto, was in New York this week also. He announced that he will soon open an exchange in this country. He went to Boston this week with that project in view.

W. E. Shallenberger, president of Arrow Film Corporation, completed his flying trip to the Coast on Monday of this week, when he left that city for New York, arriving here on Friday.

Sam Moscow of Moscow Pictures Exchange of Boston has started his extensive exploitation campaign on the "Big Six" series of Affiliated Distributors, Inc. He is still cashing in on "Burn 'Em Up Barnes," starring Johnny Hines.

The annual picnic of employes of the Standard Film Exchange of Pittsburgh will be held this Saturday (August 5).

E. O. Van Pelt's original son number, "The Country Flapper," is a surefire composition. It will be featured in many attractions now in rehearsal on Broadway. Incidently, it is one of the big features at the Capitol Theatre, New York, this week, where Producer Security Corporation's, "The Country Flapper," topped the boards.

Frank G. Hard, publicity manager for Federated Exchanges, is making a tour of the exchanges. He is particularly enthusiastic over prospects for the coming year.

Oscar Oldknow, president; Hank D. Hearn, sales manager, and Milton Jones, office manager, of the South States Film Company of Atlanta, Ga., made the trip to New York from that city this week by machine. They will be here for a week, during which time they will contract for next year's output.

Progress Pictures Exchange of Syracuse, N. Y., is planning on opening new exchanges in Albany and Buffalo, according to a report from the latter city.

Bert Ennis, the energetically live publicity man with Weiss Brothers, returned on Monday from a much-earned vacation.

Alexander Film Corporation, of New York, will in the future distribute the output of the Pacific Film Corporation, of which John J. Hayes is president, and Julius Singer the eastern manager.

W. C. Gowan, formerly salesman for Vitagraph in Seattle, has joined the Seattle Arrow sales organization. He will travel out of the Seattle office, covering Washington, Oregon, Idaho and Montana.

Madge Kennedy's Film Completed

Madge Kennedy, stage and screen star, has completed her work in the super-production, "The Purple Highway," and will soon open an engagement in a new stage play by Frank Craven, entitled "Spite Corner." This will be produced by John Golden, who also put on the stage play, "Dear Me," from which "The Purple Highway" was developed by Rufus Steele.

It is announced that within a short time Miss Kennedy will start film production on "Dorothy Vernon of Haddon Hall." The casting of this production will commence within a couple of weeks.

In the meantime, the cutting and titling of the first Kenna production, "The Purple Highway," is in progress, and Rufus Steele is responsible for the statement that in cutting down the film to its final length, the beauty of the various sequences become more and more apparent. Henry Kolker, who staged "Disraeli," directed this production. The cast of star players includes Monte Blue, Vincent Coleman, Dore Davidson, Pedro De Cordoba and many other well known players who have been prominent on stage and screen.

Production on the second Johnny Hines feature, "Sure-Fire Flint," at the Glendale studio, is progressing rapidly, according to Producer C. C. Burr. Next Sunday the big thrill in the picture will be filmed at Long Island, with a twelve car train taking the leading part.

Daniel Carson Goodman, producer of "What's Wrong with the Women?" the Equity special, expects to start work on his next picture some time late next month.

With the completion of the first independent production, starring Betty Blythe, "How Women Love," announcement was made this week by Whitman Bennett that work will shortly be started on the next feature. Kenneth Webb will again direct.

Eddie Polo, according to rumors around the Eastern studios, will return to this country shortly to start work on the next independent serial. There was a rumor current that he had signed up with a national program company, but this report proved untrue.

Ray McGee will be starred in the "Torchy" series that C. C. Burr will make for Educational.

The deal involving Wesley Barry, whom an eastern independent producer wanted to star in a series of two-reel pictures, has fallen through, according to information unearthed by the writer this week.

Harry Hoyt, who is directing "That Woman," starring Catherine Calvert, produced by Capt. Mims, is anxiously looking forward to the New York premier of "The Curse of Drink," which he directed and adapted from the famous play.

Wallace Beery is in town, and several independent producers are dickering for his services in pictures now being planned for winter distribution.

John L. McCutcheon, who finished "Determination," has completed "When the Cows Come Home," with Gladys Leslie, Norma Shearer, Robert Elliott, Ernest Jolliard and Maurice Costello.

The Assistant Directors Association will hold its annual frolic at the Willat studio in Fort Lee on August 10.

According to reports Irene Tams will be starred in a series of two-reel dramas that the Rialto Productions, Inc., will make in a New York studio this fall.

Eddie Lyons, the comedian who produces a series of comedies for Arrow distribution, is in New York.

State Rights Court News

The Federal Trade Commission on Wednesday, in Washington, D. C., heard final argument on the "Black Beauty" case, involving the Eskay Harris Feature Film Company. The charge is that the firm re-issued "Your Obedient Servant" under the title of "Black Beauty" without informing the public of the change in titles. Vitagraph is said to have brought about the case at the time it released "Black Beauty."

Adam and Charles Kessel, in their case filed in New York against Triangle, seeking to recover $89,225 on a judgment obtained in Virginia, have filed an application seeking to dismiss the counter claim for $90,000 and strike out the answer, claiming that the case has been decided by a court out of "competent jurisdiction."

Supreme Court Justice Finch of New York will appoint a referee to examine Ivan Abramson in connection with the proceeds derived from the sale of the Vivian Martin feature, "Mother Eternal." The action followed the filing of a suit by Eugene Spitz, who seeks an accounting. The order also restrains Abramson from disposing of the picture permanently or making contracts without the approval of Spitz.

The Supreme Court of New York has granted an attachment for $2,360 against the property of Leonce Perrett, who is said to be in France, in the suit of Georgette Duchesne, who claimed being his secretary and interpreter. She claimed $1,088 as a sixth interest in the profits of the Emerald Film Company; $1,160 for salary and $100 on a loan.

SEE ME ABOUT
The New Series of
HALLROOM
BOYS
COMEDIES

"Night Life in Hollywood" Is Acquired By Arrow

Negotiations were completed this week between Arrow Film Corporation and A. B. Maescher Productions whereby Arrow acquires the world distribution rights for "Night Life In Hollywood." Wallace Reid, Theodore Roberts, J. Warren Kerrigan, J. Frank Glendon, Sessue Hayakawa and William Desmond appear prominently in the picture.

Arrow officials are particularly enthusiastic concerning the acquisition of this truly great picture, for they feel that in offering it to the independent exchange man and, through him, to the exhibitor, they are giving every one concerned in the handling of it an opportunity to reap a golden harvest. The title is rich in exploitation possibilities; the cast the greatest ever brought together in one picture; the production, it is said, itself will back up all that may be written about it, and by word-of-mouth advertising is expected to draw crowds to theatres.

W. Ray Johnston, vice-president of Arrow, has placed himself prominently on record and prophesizes an even greater triumph for "Night Life in Hollywood" than was marked up by "Ten Nights In A Barroom," another Arrow release which made history in the independent field.

C. H. Christie, business and financial manager of the Christie Comedies, spent one day in Seattle this week. He is on his way to New York via the Canadian Pacific and will stop at Vancouver, Toronto and Winnipeg. Mr. Christie renewed many old acquaintances along Film Row and visited at the local Educationa lexchange which distributes the Christie product throughout the Pacific Northwest. The 1923 produet will consist of 20 two-reel comedies as against 24 last year. J. A. Gage is manager of the Seattle Educational Exchange.

Jensen & Von Herberg have booked the entire series of Felix cartoons for their houses in Seattle, Tacoma and Portland through Greater Features, Inc. distributors for the series in the Pacific Northwest. The first of the series opens July 29 at the Seattle Coliseum, and a great treat is promised admirers of the inimitable Felix.

In spite of the fact that there was no special drive on, Greater Features, Inc., Seattle, will be represented in every first-run house in Portland the week of July 29, and in several Seattle and Tacoma theatres. At the Portland Liberty the G. F. releases will furnish complete service for two full changes of program. The Radio reel is proving as popular at the Tacoma Blue Mouse as it did in Seattle last week, while the Federated Hall Room Boys comedies, Federated Screen Snapshots and Monte Banks are all proving popular with fans wherever shown in the North Pacific states. The product is all good and both Mr. Lannon and Mr. Sheffield of Greater Features, Inc., are old timers in the game and well liked by exhibitors throughout their territory. They will motor to Portland the last of this week on business.

In Tacoma, John Hamrick's Blue Mouse has arranged big exploitation with one of the largest newspapers for the presentation of the reel "How to Make a Radio for Sixty Cents." The price is alluring and the process simple, and the West is still Radio-crazy, three elements that make for sure-fire success at the Blue Mouse Radio headquarters.

"The Man From Hell's River" will have simultaneous showings in Seattle and Portland Blue Mouse Theatres the week of August 12. This feature is distributed through DeLuxe Feature Film Co., of Seattle, for the Pacific Northwest.

Mr. Archer, salesman-booker for Educational in Denver, stopped at the Seattle exchange long enough to say Hello while on vacation.

Distribution in the Northwest territory of "A Child for Sale," the Ivan Abramson picture, and J. P. McCarthy's "Out of the Dust," heretofore handled by Globe Film Company, will be taken care of by Greater Features Exchange of Minneapolis.

Friedman Film Corporation of Minneapolis announced this week in that city that he would release Arrow's Ben Wilson special, "The Innocent Cheat," on August 26 and will be available to exhibitors during the Northwest "Go to Movies" week.

Arthur C. Bromberg, of the Bromberg Attractions, Inc., of Atlanta, has put a new representative on the road, Mrs. Esther Parham, who is familiar with the territory.

J. J. Durfield, formerly with Realart and later with Paramount, has joined the Enterprise Distributing Corporation of Atlanta and is concentrating his selling efforts on C. C. Burr's "I Am the Law," and the Richard Talmadge series.

Harry K. Lucas, of Atlanta, returned to that city last week following an extensive tour of the Middlewest on business.

Morris Schlank is due in New York late this month with prints of his latest releases, in two of which Peggy O'Day is starred.

"Gag" Comedies Are Popular—Ed Lyons

Eddie Lyons, one of the foremost screen comedians of today, is in town, brimful of optimism and enthusiastic about his future offerings. Here is one comedian who spends as much time studying his public as he does producing comedies, and, mind you, they don't come any busier than Eddie.

Giving the public what it wants in the comedy line is anything but child's play. And no one knows this better than Eddie Lyons, for he has experimented with comedy in its every phase. He has given theatregoers hoakum, slapstick, "situation" and blue comedy. But while he has succeeded as few comedians have in furnishing the fickle public with laugh provokers, he has found that it is a wise producer who will change his style so that it is consistent with the change in public demand.

But we will let Eddie register his thoughts just as that princely funster told them to the writer:

"Harold Lloyd has educated the public to expect good, clean and wholesome entertainment with gags that are true to life, original and diversifying. While some are still resorting the blue sort of tactics, it is the gag comedy replete with surprises that scores the biggest with audiences.

"The day of the bathing girl comedies is gone. The public has sickened of that sort of camouflaged comedy. When it wants comedy it does not want to be treated to a passing show of beautiful girls. It wants laughs—the more you hand them the better for all concerned. It wants these laughs to come as surprises. They must be original and inspired by something that is true to life. Of course, there always will be a demand for a dignified slapstick bit. The chase will also stay in comedies. It is put on in different shape, but always the audience seems to like it.

"I don't think that exhibitors generally are giving comedies the necessary amount of exploitation backing. The comedy has been the means of saving many a show. This is a fact with which theatre owners are well acquainted. The value of a good comedy has been minimized by exhibitors, who look upon the short stuff as fillers. The wiser showmen, but this class is in the minority, are presenting special short subject programs and mopping up.

"The short subject deserves as much attention as the feature attraction, for without it no program is complete. A good laugh is always an asset, and when a comedy comes along with laughs that are hearty the exhibitor should not neglect to bring this fact to the attention of the public.

"Exchangemen should also pay more attention to short subjects and particularly the comedies. The practice of throwing in comedies as part of a bargain in a deal involving features should stop. The sooner this practice is stopped the better for all concerned. Exchanges should be as considerate and careful of their comedies as they are of their features and it is not fair to allow salesmen to emphasize feature attractions and disregard totally the comedy offerings when selling exhibitors. The short subjects should be placed in the hands of salesmen who understand their value. And through by such a method will producers, distributors and exchanges ever be able to get the rentals to which the good comedies are entitled."

Eddie will return to the Coast next week, following a conference with W. E. Shallenberger of Arrow Film Corporation, which will release the Lyons comedies. He will also produce a series of 14 Mirthquake comedies starring Bobby Dunn. Arrow will also State right this series.

Wiley Cast for Second Film Is Completed

George H. Wiley, Inc., announced this week that his company has been assembled on the West Coast and production started on the second picture to be released by the organization for the State right market. The feature, a drama of the Canadian Northwest, has been given the working title of "The Knife."

"The Knife" is the second in a series of eight Milburn Morante productions with Clara Horton featured.

Showmen Grabbing C. B. C.'s Feature

Independent exhibitors all over the country are expressing themselves enthusiastic over the prospects of obtaining the "Big Six" series being offered by C. B. C. Film Sales Corporation.

When the announcement of the release of the first of this new series "More To Be Pitied," was announced, interest was at once manifested by showmen, who were eager to book independent features with a sure box office pull. As soon as the State right policy was decided, many at once began to hold open date for this series, being of the opinion that if the picture was as big as critics throughout the country declared it to be, they were sure of making more money on it.

Exhibitors have told exchangemen that they especially like the idea of being able to buy this series of six, and still be able to "shop around" for other features. The fact that these melodramas of Charles Blaney's have played the ten-twenty-thirty houses for years, and always to crowded houses, is believed will draw business to enterprising showmen who know the value of giving his public what they want.

Among the biggest Exchange men in the country who have bought the series are Sam Grand, Federated Film Ex. of England; Quality Film Ex. of Western Penn., Va., Ohio, and Kentucky; De Luxe Film Co., Philadelphia and Eastern Penn.; Bobby North, Apollo Film Ex., Greater N. Y. and N. J., and Grand-North Ex., Northern N. Y.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

D. M. Bain Launches a Big Campaign on Theatre Going in Deadest Season

IF the proof of the pudding be in the eating, the fact that an "independent" store met a ticket selling campaign with full price tickets should be ample demonstration that D. M. Bain, publicity manager of the Howard-Wells Amusement Co., Wilmington, N. C., knew what he was doing when he developed a go-to-theatre-week in the deadest season of the year. He simply took a familiar idea and ran it up into a record breaker.

Go-to-theatre weeks are not new. In some form or another they are being constantly used. Because his company controls all of the theatres in the Carolina metropolis, Mr. Bain could work rapidly and surely, but any town can work it if the managers will combine. It will pay them to drop private feuds and get together on this new form.

A Bulk Sale

When Bain conceived his idea, he did not retail it. He went to the Merchants' Association, which with two exceptions includes in its membership every important retail enterprise in town. On his promise that only the association members could come in, the officers got solidly back of the idea.

Wilmington has three beach resorts, including the famous Wrightsville Beach. Crowds were going to the shore for the summer evenings. There were empty seats a-plenty in all of the Howard-Wells houses. Bain made a sweeping discount on coupons worth fifteen cents at the box office of any theatre in town—which of course would be a H-W house.

Farmer's Matinee, too

He also supplied at a small cost tickets good for a full admission, which merchants could send to their out of town mailing lists. These were sent free. The local coupons were given one with each full dollar purchase.

These coupons were sold on consignment. A liberal supply was given each management and the stores paid only for those cashed in, the tickets being good only for the week of the drive. As a result a merchant who might have purchased a thousand tickets, but who was given five thousand, was more liberal in his distribution than if he had only the thousand.

Dollar Day, too

The merchant end was not unlike dollar day. The stores were to offer bargains calculated to bring in the people from out of town. They were to advertise these bargains. The merchants also cooperated in the printing and display of 600 one sheet posters, 500 window and tack cards and several thousand hand bills.

They pooled their influence with the papers to get a big news showing, and they came in on cooperative pages, which were engineered by the advertising solicitors of the papers. Bain did not have to exert himself in this direction.

Opposition Came in

A chain department store, which was not a member of the association, found that the stunt was hurting them, so they purchased at full box office value the regular strip tickets, and came out with a display announcing that while they belonged to "no entangling alliances" they were ready to meet any concession other stores might make. They issued these tickets on the same basis the other stores observed, and fattened the box office takings by several hundred dollars. They were at a disadvantage in that they had to pay full price for their supply but they found it worth while to give what amounted to a fifteen per cent. discount not to be left out of the business drive.

This was the result:

Seventeen thousand coupons were cashed in, representing a minimum of $17,000 worth of business for the merchants.

More than 3,000 out of town purchasers were brought into the city to shop and see the shows.

Three thousand column inches of paid advertising urged the readers to go to the theatre.

News stories were carried in all the newspapers for two weeks, most of these running in excess of three quarters of a column each.

And thousands of patrons were weaned back to the theatre idea at a time when the theatres most need patronage.

Bain is everlastingly at it, but he has bettered his own record by so much that he will be a long time excelling this.

Go to it Strong

Now the idea is yours. Go to it and, play it to the limit. You can get business and at the same time be hailed as a benefactor by both merchants and publishers. It will cost you nothing. It will bring you much.

And if you put it over and clean up, drop Bain a note care of the Bijou theatre, Wilmington, N. C. He will like to know.

Has a Cinch

Ed. Schneibel, of the Paramount house in Streator, Ill., has a cinch. The town is a division point on the Santa Fe, and the trains stop there to change engines.

Scheibel has a deal whereby he is advised when any Paramount stars are traveling to or from the Coast, and he hustles the reporter down to the train to interview the celebrity. The reporter is tickled to death to meet real stars and gives a strong playup.

Others along the route can work the stunt if they kick hard enough to the district Paramounteer. In time perhaps a regular interview route can be worked up. So far Bill Hart, Gloria Swanson, Meighan and Valentino have been included in the interviews, and there are more to follow.

If ever my strongest effort at exploitation should result in provnig helpful to a Brother Exhibitor, even one in least need of assistance in that way, through the channels of your indispensable "Moving Picture World," I should feel that such efforts were amply repaid. but it is as you say, a sure business 'horseshoe' — to exploit. More than that, it is a pleasure and relaxation—it seems to bring together in one united effort the enthusiasm of the personnel of a motion picture theatre. It has done this for me, and all take a share in watching for the results.

It is chronic with us to treat every picture screened in this theaatre as a feature picture, and we plan to do something for each one. It keeps us nerved up—and we have lots of pleasure dreaming of stunts and fronts.—J. M. Edgar Hart, Palace Theatre, El Paso.

A First National Release.

THIS IS NO FUNNIER THAN BUSTER'S OWN CREATION

Frank J. Miller, manager of theatres in Augusta, Ga., did not have room in the Rialto lobby for the entire craft in "The Boat, but he got a very good display. The life preserver is an auto tire. Try an inflated seat cushion if you use the idea.

Set Cutout Into a Tenement Room

Because he knew that he could use the basic structure many times, Harry Gould, of the Hippodrome Theatre, Ft. Worth, plunged a little on a display for "A Poor Relation."

He built a room in the lobby, fitting up the inside as a room in a tenement. The furnishings included a shelf with a cheap alarm clock and a bottle candlestick, a bucket, soap and towel and a stool in addition to the pictured one on which Will Rogers was pictured as sitting while he mended the trousers of the cutout orphan. The front was enclosed with a picket fence, on which hung a string of wash, with another across the top.

The room is about five by six feet, with ten foot walls, and a little painting or even wall paper will change it so that it will scarcely be recognized, while black will convert it into a shadow box for lighting effects. It's as handy as a harpin to a woman, and before it is worn out Mr. Gould will be able to pro rate the cost at about a dollar a picture.

Don't figure that a stunt will cost too much if you can work over the material. Figure the use you can get out of the idea.

A Mutagraph Release.

HIRED A BEDROOM FOR "A POOR RELATION" IN TEXAS

Harry Gould, of the Hippodrome, Fort Worth, built a room for the use of Will Rogers' cut-out, and shot up the receipts 20 per cent. It cost him $35, but the structure can be used repeatedly, so the cost will be written off.

He Earned $25 with Every Dollar Spent

Paying four dollars for a hundred is pretty good business, but Frank J. Miller did it on "The Sheik's Wife" at the Modjeska Theatre, Augusta, Ga.

He figured that "The Sheik's Wife" probably lived with her husband, since he had heard no scandals, so he got out the striped material they had used on "The Sheik," striping the letters to match the coloring on the awning cloth.

Inside a box of sand, about six feet square, was made into a desert scene with a well, some palm trees, and the Sheik in the tent waiting for his wife to get back from a meeting of the Ladies' Aid Society or something. This was placed so that it showed through the opening, the box standing about thirty inches from the floor.

It made a good display and shot the receipts up slightly more than $100.

A Summer Idea

The Niblier Theatre, Springfield, Mo., has made a deal with a florist, whereby, in return for a screen slide and lobby credit, he supplies the house with a profusion of potted plants and cut flowers.

As a result the lobby looks cool and inviting, at no cost to the management, and the florist appreciates the free advertising.

If your town is too small for a florist, try a flower show now and then, with small prizes and large credits. The result will be the same.

Tied to Photos

Getting a slightly different angle, the Gem Theatre, Grand Junction, Col., and the local paper, are working a Paramount Week stunt that makes business for both.

Each day the paper prints a coupon, which the reader is supposed to clip, fill in and turn in when he buys a ticket to the theatre. The tenth coupon entitles the purchaser to an autographed photograph of any Paramount star desired.

The house booked ten Paramounts in a row for a daily change and all ten had to be seen to get the photograph.

Won With His Gang

The New Grand Theatre, Pittsburgh, Kan., offered a prize for the best impersonator of Wesley Barry when "Penrod" was the attraction.

Most of the freckled kids turned out for the judging, but Chuck Barrows was made of the stuff from which corporation presidents and book agents are formed. He got his gang together, framed an impersonation of the entire "Penrod" outfit and not only got the prize but a ballyhoo job and the gang enjoyed the performance from the best box in the house.

If you have no inventive kid in your town, perhaps you can help one of them to think on your next contest. Keep it quiet and spring it as a surprise.

Rose to the Occasion

A good exploiteer must be as many sided as a politician. Edward McNamee, of the First National aggregation, went over to Brooklyn to attend the dedication of the Parkway Theatre.

The orator having failed to put in an appearance, McNamee went in as a pinch hitter and dedicated the house with finish and aplomb, incidentally getting a chance to tell the large crowd all about "Sonny," "One Clear Call" and other immediate First National bookings. He not only saved the day, but laid the foundation for many successful nights.

For Free Air

It cost Phil Gersdorf, of the Capitol Theatre, Macon, Ga., only two passes to post a big banner for "Free Air" in front of the judges' stand at an auto race held the day before the showing of that attraction.

It cost four dollars to banner every service station in town with "Free Air" signs, with a punch line for the theatre, and one of these signs was placed in front of the house with "'Free Air' inside." It paid a return of about $25.

A Goldwyn Release.

ANY STRIPED FRONT IS HOME, SWEET HOME TO HIM

How Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., dressed the front for "The Sheik's Wife" at a cost of four dollars and brought in a hundred above the average. Within the entrance the special desert miniature can barely be discerned.

A First National Release.

NO WONDER MANAGER O'HARE WENT SMILIN' THROUGH

He got this classy-looking sign with a minimum of painting and a maximum of effect. All that floral decoration is cut from a roll of wall paper, and took much less time than would a painting, which would have been less effective. Try it!

Found a Way

When E. R. Coffin, the First National exploiteer in Omaha, tried to put over the telephone stunt on "Smilin' Through" for the Electric Theatre, Falls City, Neb., he found the telephone company willing, but helpless. They claimed they could not spare a girl to make the connections.

Coffin hired one of the telephone girls from the hotel, put her on the panel and in three five-hour days she had covered the town to results that demonstrated the value of the idea.

As Walter Eberhardt says: "He has demonstrated that necessity must be credited with maturity," whatever that may mean.

Safety First

Here is a stunt to be worked on any action picture. It was planned by the Lyda Theatre, Grand Island, Neb., for "Molly O," but it will work just as well for a hundred others.

Several stores were making a run on hair nets. The manager painted some cards reading: "You will need one of these nets when you see the hair-raising scenes in 'Molly O' at the Lyda."

It not only helped the house, but it got more attention for the nets and the sale was increased to a point to justify the belief that window work pays, and next time the Lyda wants to come into a window there will be a welcome mat spread out.

Even in Pittsburgh

The crossboard signs for "The Crossroads of New York" were not planned for big-city exploitation, but the Liberty Theatre, Pittsburgh, used them, not only for the front of the house, but up and down the street.

The boards were in imitation of the familiar railroad signals, one arm reading the name of the producer and the other the title, while the house name was lettered on the uprights.

Being made from waste lumber, they were inexpensive.

Sells Hook-up Page Through Lower Rate

S. S. Wallace, Jr., of the Capitol Theatre, kla., offers an interesting sidelight on the look-up page. For "Find the Woman" he sold off a double truck to merchants of the better class, using for this purpose a paper which is extensively read for its theatrical news, though it is distributed free.

The space ranges from 85 cents an inch to 70c for large spaces. Buying the two pages on one contract, Mr. Wallace was able to undersell the paper's own advertising man. It also gave him his own space at a similar reduction. We think that on a double truck the reduction should be even greater—at least 25 per cent., and this will permit a liberal cut to the advertiser.

Mounted Cutouts Upon Pedestals

When J. M. Edgar Hart, of the Palace Theatre, El Paso, goes after business, he gets it. He pulled a 50 per cent. increase on "Fascination" lately, and did it mostly with an attractive front, in which he was assisted by his house artist.

A large fan; suggestive of the peacock feathers in a former release, was used for the front of the marquise. This carried a picture of Mae Murray and a medallion in which were lettered star and title.

Cutouts in Lobby

On either side of the lobby were cutouts from the threes, each mounted on a three-step pedestal, painted white, which gave distinction to the cutouts without largely adding to the cost. The detail picture shows how these figures were draped with fabrics to carry out the idea. The figure on the opposite side merely had a rich background, presumably a cloak held in the outstretched hands.

On the floor was painted a portrait of the star and the name and title. This barely shows in the photograph.

For a novelty he distributed cheap mirrors, in envelopes lettered: "To hand over to Her" and inside a card attached read: "My idea of 'Fascination' is you."

Getting a fifty per cent. increase in the sort of weather they are having down along what is the Rio Grande when it rains is something of an accomplishment, but Hart can turn the trick with almost any promising picture.

A Metro Release.

HOW J. M. EDGAR HART PUT OVER MAE MURRAY IN "FASCINATION" AT EL PASO

The live-wire dressed his cut-outs in fabrics and then mounted them upon pedestals to increase the effect. A fan display on the marquise gives a suggestion of "Peacock Alley" without a repeat. A portrait of the star was painted upon the lobby floor by F. C. Guiterrez, Mr. Hart's very able house artist, who materially aids in creating the remarkable lobby displays Hart achieves.

Boxing Still Frames Gives Cutout Stand

When he got around to playing Mabel Normand in "Molly O," Charles E. Sasseen, of the Queen Theatre, Galveston, Texas, found that the paper supplied with the attraction offered some capital chances for cutouts, so he made a complete set.

By boxing his still frames, as shown in the cut, he got a platform on which he could place these cutouts without fear of their being overturned. Baby spots were used to throw them into relief.

Another interesting feature of Sasseen's lobby is the use of a lattice as a background for the title and star, which gives a better and more solid effect than stringing these to wires.

The lobby cost only $15 and makes a much more important showing.

A First National Release

BOXING THE STILL FRAMES TO GET A CUT-OUT PLATFORM

Charles E. Sasseen, of the Queen Theatre, Galveston, offers a good idea for the handling of cut-outs, which can be solidly nailed and braced to a platform thrown across the tops of the frames used to display the lobby posters.

"Boy-Crazy" Girls Got Free Tickets

Phil Gersdorf, of the Rialto Theatre, Macon, Ga., has invented a very serviceable stunt for "Boy Crazy," which can be adapted to similar titles.

He started with teaser ads, asking if the girls of Macon had gone "Boy-Crazy," then added three days later that the boy-crazy girls could come in free if they brought two of their best boys with them.

A surprising number of young women showed up at the house with a man on each arm. The men bought tickets and the girls went in free. The stunt attracted crowds of curious folks who wanted to see who could raise two escorts, and the stunt, which cost only $7, paid about seven for one.

This Sounds New

For "Reported Missing," Earl Settle, of the Palace Theatre, McAlester, Okla., used a bulletin board, captioned with the title, and designed to be used for the advertisement of lost and found articles. Starting early, he got a lot of use out of the idea.

Loaning His Lobby Gets Him a Credit

Oscar White, of the Rex Theatre, Sumter, S. C., has the right idea on exploitation. Lately a special car used to advertise an auto concern breezed into town. The local dealer asked Mr. White to let the car stand in the lobby.

There is nothing to "The Green Temptation" to hook to an auto, but the manager looked on two great thoughts. He knew that it was a novelty, and so would attract attention. He knew that some day he would want a favor from the auto dealer.

He let the dealer park the car in the lobby for two days, and found that it really brought business, even though it was a white and not a green temptation. It was something people wanted to see, so they came, and coming, went on in to see the picture, to make a night of it.

Lem Stewart Sells Paramountown Idea

There is no keener judge of values in the business than Lem Stewart, director of exploitation for the quarter section of the United States covered by Southern Enterprises. Lem knows advertising as few of us do, and because he does we are reproducing his sheet to his managers on Paramountown. This is offered not as an advertisement for the Paramount novelty, but as a tip to Paramount users.

Your booker has promptly scheduled for your theatre a short reel subject to which I wish you to give your special attention. It is

A TRIP TO PARAMOUNTOWN

and believe me this is one of the most entertaining subjects it has ever been your privilege to screen.

As a novelty this film is unique. Filled with a variety of pleasing trick shots it is also authentic and it was produced at the Famous Players-Lasky studios in Hollywood. Each famous Paramount director has contributed a bit here and there. The array of stars portrayed in action at home and in "make-believe-land," with interesting shots of the features shortly to come, make keen and whet the appetite for Paramount's great 41.

Take my word for it, here's 2,000 feet with more sales value and appeal than the "Affairs of Anatol." For you have Gloria Swanson and Valentino, Wallace Reid, Bebe Daniels, May McAvoy, Elsie Ferguson, Jack Holt, Thomas Meighan, Betty Compson, Dorothy Dalton, Agnes Ayres, Mary Miles Minter, Lila Lee, Cecil B. DeMille and good old Theodore Roberts, and in fact every Paramount star, including comedy hits by T. Roy Barnes and others. Comparing this subject with offerings of the "legitimate," an all-star cast Winter Garden Review simply isn't in it.

Advertise "A Trip to Paramountown." Feature it in your newspaper ads. Exploit it, too, and remember that the producers provide a special one-sheet and other accessories for that purposes. Go to it; entertain your patrons and capitalize on this at one and the same time. "A Trip to Paramountown" ties right up with Paramount's National Advertising. I give it my personal endorsement from the standpoint of entertaining value.

A Paramount Release

HOOKING INTO A CAMPAIGN WITH OUR LEADING CITIZEN

Local elections gave John B. Carroll, of the Imperial Theatre, Asheville, N. C., opportunity to tag the news with Thomas Meighan. Note the cut-out of the star back of the box office sign in a politician pose. This hooked in with the newspaper and throw-away advertising and gave results.

Get After Your Fall Business!

A Paramount Release

A NEW IDEA FOR USE IN LOBBY WORK FOR SUPERS

This was planned by George W. Keys, of the Majestic Theatre, Johnson City, Tenn. It is a bit reminiscent of the days when you went through a swing door to get it, but it is simple and good.

Classified Ad. Scheme Saves Big Space Bills

Hooking up to the classified ad section with ticket prizes has been a standby for a number of years, but Fred Hathaway has evolved a new angle that worked so well in Utica that the newspaper management has adapted the scheme for a stock theatre in Rochester, for its publication there.

Hathaway, who will be recalled as the ad. hustler for the Alhambra, prepares his own copy and is given a two to four column splash on an inside page and a box on the front page, each issue.

Writes His Own Copy

Six announcements are prepared for each issue, of which this is a sample:

WILL H. R. STREETER, 39 Highland Ave., please claim 2 tickets for Dustin Farnum in "Strange Idols" at the Alhambra box office?

These are distributed among the various classification heads and the text is changed for each one, sometimes conforming to the class head.

Mr. Hathaway sends tear sheets to prove that he is getting plenty of space, and space of the most valuable sort, since most persons in Rochester look for their names. If they fail to find themselves in the list they are halfway sold on the idea, and many will buy tickets because they are all set to go.

Wins the Readers

Meanwhile the Observer can assure its ad patrons that they are getting a hundred per cent. return on their space investment, since the ads are assuredly read.

It is a good scheme both ways and it helps Hathaway keep his own space bills down while getting even more valuable advertising free.

We think that if you try this scheme, it will work even better if you bury the names.

Start in now to get after your Fall business. Picture Theatre Equipment will help you.

Boarding Mistress Complains to Cops

In his report to Bill Johnson, Lem Stewart's assistant in the Texas territory, Clayton Tunstall, of the Rialto Theatre, Chickasha, Okla., remarks that he is reported to the police each time he sets up a special lobby display as this work is done after the house closes and the woman who keeps a boarding house next door complains that it keeps her boarders awake. He plaintively adds: "Glad to know that someone knows I work all night sometimes."

He was reported last on a latticed race track front on "My Old Kentucky Home." It differs from the usual board front and looks just as convincing. There are the usual "Grand Stand" and "Paddock" signs over the entrances, and a cutout from the big sheets is set in front.

An unusual angle was a ballyhoo at the fair grounds, where they were running the ponies. Circulars stressed the horses in the production, and the announcer mentioned the attraction between races.

The exploitation totaled $13.50 and added $185 to the bank roll, over the average.

Seventy Cent Idea Boosted Business

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., pulled a real one for Constance Binney in "The Sleep Walker." The highest building in Muskogee is only six stories tall. On the cornice of this skyscraper a woman walked at night, while a spotlight from a building across the way played upon her, and the town stood and gaped. It was a local sensation and it rolled the business in.

Of course the woman was in reality a man, and the stunt was not dangerous, because beneath the night clothes was a strong belt attached to a piano wire, held by a man well out of sight of the crowds below. As the nightdress and wig were borrowed, and house employees worked the gag, the cost was only seventy cents.

For the lobby, a bed, borrowed from the furniture store for a credit card and dressed by the dry goods store, with a dummy asleep, was the big attraction.

Two for Wallie

Amike Vogel, St. Louis Paramounteer, got two good ideas for Wallace Reid in "Across the Continent." Instead of tying up the Fords, he enlisted no fewer than nine auto agencies to stage a parade. The agents paid half the cost of the banners.

The other stunt was used in forming a map of the United States without painting. A slab of soapstone was laid down and over this uncut cloth was so arranged as to give the rough outline. On this map was placed a toy auto and a signboard for the picture and the tire company making the display. This is a good stunt to remember. You can use it some time, not necessarily for a map.

A First National Release

HOW MEMPHIS PUT OVER WES BARRY IN "PENROD"

Designed by R. R. Russell, of Loew's Palace Theatre. The donkey is urged along with ears of corn just ahead of his nose, which can be drawn up out of his reach by the driver. The patched wheels are boards tied to perfectly good rollers.

New Flapper Contest Worth Million Bucks

Lay the amateur night in camphor and give the fashion show a vacation. Howard Price Kingsmore has a better one for you.

Kingsmore is a Paramount exploiteer who lurks in the Middle West and he has developed an idea that should bring a million dollars to the theatres if it is worked right.

He invented it for the Palace Theatre, Wichita, Kan., but he did not patent the idea and it is yours to work with any number of titles. He got it out for "Beauty's Worth."

It's very simple. At each performance any flapper over fifteen and the safe side of fifty could walk, prance, mince or otherwise navigate herself across the stage of the Palace. Competent judges, guided by the applause, decided the winner at each performance. The last night they ran off the finals and the queen got a diamond ring said to be worth a hundred dollars.

The simplicity of the idea is its chief charm. They don't have to do anything but walk across the stage, and any girl feels she can do that. Bobbed hair, short skirts and rolled stockings were the only tests of flapperhood, and what the local paper referred to as "the poultry show" is a clean-up.

Just to make it interesting, Stanley Newton Chambers proclaimed that any flapper who would lead one adult male up to the box office and stand around while he bought one paid admission could go in with him free, and the lobby show almost beat out the stage attraction.

You don't have to use it, of course, but if you don't you are overlooking a good bet. Use the flapper language in the press talk, and get the local papers interested.

—P. T. A.—

Jones Wants Decision On an Argument

Raymond B. Jones, advertising manager of the Orpheum and Isis Theatres Topeka, sends in a bunch of stuff and writes, "Your criticisms may be the means of settling an argument, so don't spare the rod." He does not say what the argument is about and the samples give little light on that angle, for they are pretty much along the same lines. The only opening for argument that we can see is on the value of open display, for practically all of the spaces are similar to the ones reproduced, which use plenty of white space. If Jones wants to know what we think of that style of layout, he has only to turn to the back files, for we have said time and again that a proper proportion of white space is the most valuable thing you can buy in a paper. Of course if you buy more than you need, it is waste, just as it is waste to buy a lot of space and stuff it so full of type that no one wants to bother reading it. There is no hard and fast rule to be laid down. It all depends upon how the type lies, and sometimes more will help than at others. It is not possible to reproduce all of Jones' samples, and we have selected what we think are the two most deserving of comment. They are all for "Beyond the Rocks" and "Ten Nights in a Barroom." Of the two shown, that on the right is the better because cleaner and more open. It is also the larger, but that does not count, for this would still be the better display if reduced to the dimensions of the smaller advertisement. It is not the size, but the handling of the panels which marks the value. The single cut is more effective than the two column cut on the left and the paneling is more cleanly done. But the sharper contrast is found in the selling talk. The left hand uses "Married to one man, but in love with another." That is the outline of scores of plays. It offers nothing new, so there is no appeal. The other is, "The two greatest lovers of the screen in a beautiful love drama." That's an argument to win your money. Swanson and Valentino in a love clutch are bound to be interesting. This has ten times the sales value of the other. Of the unpublished ads the chief fault is that most of them split the talk into two sections, with a cut running across the space. Some good trick paneling is done but either smaller cuts should be used or three column spaces employed, though the number of column inches used need not be greater than at present. A single column display is very poor. The others run a fair average. They would be utterly spoiled with more copy, but they are all held open so that the type used can talk. The best example is a three fulls for "Jackie Coogan in Trouble." This uses the line cut of Jackie seated on the curb. In the upper left hand corner is the signature, and across from that the full program. In the open space is "Jackie says—If you liked my stuff in 'The Kid,' just you see this one," and lower down, "P. S.—See you tomorrow." That is all there is in a space four by eight inches. More would have hurt. Below there is the characteristic lettering of star name and title and lower down two panels for the additional titles. This is capital work, because there is not much said, and what is said, counts. In the "Ten Nights" displays some of the selling lines are good, but there is a break in one which starts off: "In the words of some of Topeka's prominent ministers." This should be in the singular and not the plural. Several ministers would not collaborate in a seven-line comment. It sounds like a fake and probably was faked. It would have been better to have used a name of some well-known minister, and this should not have been difficult to obtain. If the argument is on the use of white space, white space is what we are for. If there is some other argument and Mr. Jones will state the case, we are too far from Topeka to be afraid of pop bottles and will gladly act as umpire.

MARRIED TO ONE MAN
BUT
IN LOVE WITH ANOTHER
RODOLPH VALENTINO
and GLORIA SWANSON
in—
"BEYOND THE ROCKS"
ISIS
The Irresistible
Hear the new Isis Orchestra under direction of Director Emerson
Shows 8-7-9
Prices
Mat., 25c; Nite, 25c and 40c; Children, 10c
THE LOVE DRAMA BEAUTIFUL
ISIS
The Irresistible
THIS WEEK ONLY
SHOWS
8:00, 7:00, 9:00
PRICES
Mat., 25c; Nite, 25c and 40c; Children, 10c
THE TWO GREATEST LOVERS OF THE SCREEN
IN
THE LOVE DRAMA BEAUTIFUL
RODOLPH VALENTINO
GLORIA SWANSON
IN
"BEYOND THE ROCKS"
THRU GAY REVELRY IN PARIS—TO THRILLS AND ADVENTURE IN THE ALPS—AND LOVE AND ROMANCE IN THE SAND SWEPT SAHARA DESERT
You will wait long before you see another picture with these two wonderful STARS—make your dates for tonite.

A Paramount Release

TWO SAMPLES FROM RAYMOND B. JONES

"Nanook of the North" Gets Full Page Spreads

That some managers appreciate the value of the different picture is shown by the use of a full page in the Los Angeles papers when the

A Pathe Release

A NANOOK FULL PAGE

picture was shown at the Kinema. It is not an elegant display, being too suggestive of the sort of composition ad layout in a small town

paper, but it puts the story over and the arrangement permits the presentation of a lot of talk in such a fashion that it can be read without disorder. The light line panels contain New York press clippings, while the heavy borders carry picture facts, except those in the lower section, which care for the remainder of the program. It is not a pretty page, but it is effective and the space is not thrown away through poor laying out.

—P. T. A.—

Hot but Profitable

J. B. Robinson, of the Palace Theatre, Ft. Smith, Ark., noted that all the accessories on "Reported Missing" were in black and white, so he made a black and white front for the lobby, similar to the tents for "The Sheik." It looked a bit hot for the summer, but it helped boost business a third.

This is a good stunt to remember when the weather gets cooler. Use broad bands of black and white and not a narrow stripe.

—P. T. A.—

Ruffner's Jazz Line Will Appeal to Many

Ralph Ruffner cannot pull much of his "Ruff stuff" in Vancouver. The jazzy lines do not appeal to the Canadians as they do to those further south and he has to hold to a more dignified line of appeal, but you can't make him use sedate language. He has to bubble over now and then, and for a jazz orchestra he has originated a capital line in "Music you take home in your feet." That's something that

Capitol
WESTERN CANADA'S FINEST THEATRE
When an Audience CHEERS
a motion picture, it's SOME picture, eh? Well,
they're doing it at every performance this week. "Across the Continent" with Thos. Roberts and Wally Reid, a mile-a-minute story of gasoline, perfume, pretty faces and dust. Here is real thrilling entertainment—don't wait until Saturday night to see it—GO TODAY. A tip. 2:30 and 8:30 p.m.
THIS WEEK

A Paramount Release

A TRADEMARK DESIGN

puts the jazz idea over as few lines can, and it will live as long as jazz is played—perhaps longer. In this space for "Our Leading Citizen" he plays up Roberts as well as Meighan because the former is an almost equal favorite with Vancouver patrons and Ruff does not care where they are listed in the program. What interests him is how they stand in the minds of his patrons. For the jazz band he leans on a recent engagement of Creatore at the Capitol, which marked the highwater record in Vancouver presentations. He is making considerable use of the oval shown here. This is a stock design, mortised for a block of type, and serves as a sort of trade mark. In this space he comments on "Across the Continent" as "Wally Reid's mile-a-minute story of gasoline, perfume, pretty faces and dust," adding, "Don't wait until Saturday night to see it. Go today." He uses the same design with type set in outside of the oval as for the Fox Vesuvius picture, in which the reader is urged to "Go this week if you *never* go again" with the prices set in the lower left hand corner and the times of showing on the right. These showing times are "Trick Time" or "Voters' Time," to designate daylight saving which was adopted by ballot, but which is not popular with Ruff, who has to start his night show at half past eight. Ruffner is quieter than he used to be, but you can't make him commonplace. He is geared too high.

—P. T. A.—

Fake Warning Cards for Buster Keaton

Roth and Partington had Buster Keaton in "Cops" the week the Police Chiefs held their convention in San Francisco, and Milt Samis got out a card for the California Theatre which was tied to steering wheels and to door handles.

A First National Release

MILT SAMIS' CARD

The text reads: "If you violate a parking ordinance you are sure to see Cops, but you'll enjoy them more by seeing Buster Keaton in 'Cops.'" The card was a plain manila 3¾ inches square and printed diamond shape. Milt also had a thousand cloth caps with the title and house name which were worn by the newsboys during the week and he tagged the conventioneers all over town with the title.

—P. T. A.—

Remington Pictures Sell An Old Title

Among the accessories on "Out of the Dust" are reproductions of eleven paintings by Frederick Remington. These are unusually well done.

Frank J. Miller, manager of theatres for Augusta, Ga., figured that he could sell these to advantage by tying them to a proposition to give them value.

He arranged with the Herald to print a coupon which was good for a choice of the pictures when an adult ticket had been purchased for the theatre. It was made to appear that this was an enterprise of the Herald and not a part of an advertising scheme of the theatre.

As a result the Herald blew off the lid in telling of its enterprise and $25 worth of the pictures sold $150 in extra admissions, and this on a two-day run in spite of a storm so severe as to tie up the street car service at a vital period.

A prairie schooner was used for a ballyhoo.

—P. T. A.—

Asked for An Encore on a Lobby Display

Because his lobby showing on "I Am the Law" was so effective a number of patrons requested A. H. Cobb Jr. of the Alamo Theatre Griffin Ga. to leave it up for a couple of weeks. The request pleased Mr. Cobb but he was not going to lose business that way even to flatter his vanity.

The box office was built in as a log cabin with R. N. W. M. P. in rustic letters over the top. Pines were on either side and against the side walls. Red lighting in the box office gave a genial glow in contrast to the cold blue of the lobby lights while the street four arc lamp of the White Way type was shaded green to light the letters of the title strung across the arch on invisible wires.

It made a pretty scheme and not the least touch was the lighting contrast.

BEGINS TODAY
Monday, July 10
DE LUXE SHOWS
2:30-8:30 p.m.
"Voters' Time"
Capitol Entertainment
Matinees 30¢
Evenings 50¢
Children, 15¢-25¢
THOMAS MEIGHAN & THEODORE ROBERTS
IN
"Our Leading Citizen"
Here's the comedy-drama knockout of the season! Written by George Ade. America's foremost humorist, especially for his friend, Tom Meighan.
A PARAMOUNT PICTURE
MUSIC LOVERS' WEEK
When the Capitol brought to Vancouver Sig. Creatore, world's famous bandmaster, a precedent was established for the highest type of orchestral music possible to present with local musicians. Another vast step is being undertaken by bringing to Vancouver an ENTIRE organization—one of America's exceptional—every member of which is an artist with a capital "A." In conjunction with the Capitol Symphony Orchestra (augmented) we offer at each De Luxe performance this week, what we sincerely believe to be—the finest music you have ever heard.
Music You Take Home in Your Feet
Music You Take Home in Your Feet
"CHUCK" WHITEHEAD AND HIS BAND
EVERY MEMBER AN ARTIST

A Paramount Release

RUFFNER'S JAZZ DISPLAY

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

BELLE OF ALASKA. Picture with Jane Novak well received. Patronage; neighborhood. W. C. Gillespie, Strand Theatre, Burnsville, North Carolina.

CARDIGAN. A picture in a class by itself; has a universal appeal and with proper exploitation should go big anywhere. Story is slightly weak, but its unsual characters and settings make up for this. It has some historical, educational value, but don't over stress this, as I consider the press book does. We exhibited on the Fourth of July and day following to large, well pleased audiences. Advertising; threes, ones, handbills, extra newspaper. Patronage; rural. Attendance; fine. L. P. Frisbee, Community Theatre, Meredith, New York.

MY OLD KENTUCKY HOME. Exceptionally good and did a fine business. Patronage; transient and neighborhood. R. Alfred Jones, State Theatre, Jersey City, New Jersey.

MY OLD KENTUCKY HOME. Photography, direction, acting, story and heart appeal A1. One of the best pictures of the season and one of the few pictures which builds up through mouth-to-mouth advertising. Alexander Frank, Rialto Theatre, Waterloo, Iowa.

SISTERS. Pleasing story with Seena Owen, very well acted. Photography dark in spots. H. J. Gosliner, Edison Theatre, San Francisco, California.

Associated Exhibitors

DON'T DOUBT YOUR WIFE. Booked for one day, held over for second day. A well produced picture. Why not make all features in five reels so an exhibitor can turn them in and out when he has opportunity once in a while? Advertising; posters, weekly and daily newspapers, eleven window cards and 1,500 door hangers. Patronage; high class. Attendance; wonderful. M. F. Schnibben, Opera House, Florence, South Carolina.

Equity

WHERE IS MY WANDERING BOY? Advance admission. Equalled the record of "The Sheik." Good advertising possibilities in this feature. Patrons neither knocked nor boosted this feature. Advertising; more than twice average. Patronage; small town. Attendance; excellent. C. L. Smith, Victoria Theatre, Winnfield, Louisiana.

WORLDLY MADONNA. Here is an A No. 1 picture, fit for any theatre to show and they will like it; if not, tell them they don't know what a picture is. Pleased. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

First National

BARNSTORMER. Six reels of the worst mess of nothing ever shown on this screen, and had I another picture wouldn't have shown this at night, after looking the matinee over. I knew the adverse reviews this "film" received, but thought that it at least would have a few redeeming qualities, but none appeared, and my audience at the finish looked blankly at one another in some instances and in others said, "Oh! Oh! I have cancelled all the Ray pictures, and will go to court rather than play them. The others are reviewed worse than "The Barnstormer," so what must they be? I played a fairly good matinee and at night did nothing, and played a Buster Keaton comedy along with it to bolster up the exhibit; but nothing could have saved a show after "The Barnstormer." Exhibitors who play this will sadly regret it. Take this tip! Advertising; mailing list, ones, threes, house programs and photos. Attendance; putrid. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DANGEROUS BUSINESS. Plenty of action and a good program picture. Advertising; lobby and daily paper. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

MOTHER O' MINE. Has been a remarkably fine picture, but the print we had was so bad that it destroyed strength of the story. A shame to ship such a print. Advertising; heavy. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SCRAP IRON. Although this is an old picture, if the film had only been in good condition I believe this one would have gone over good. Patronage; mixed. Attendance; only fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SILENT CALL. An excellent picture of its type, using a well-educated dog. Strong plot, beautiful scenery. Advertising; billboard and newspaper. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SMILIN' THROUGH. Another splendid production of Norma Talmadge's. Patrons reported it her best. Worth more than regular admission prices. Advertising; ones, threes, photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SONNY. Very good picture of its kind, and well liked. Advertising; newspaper. Patronage; general. Attendance; good. S. N. Chambers, Miller Theatre, Wichita, Kansas.

SOWING THE WIND. A heavy drama that pleased about 90 per cent. It carries interest throughout, and is good for intelligent audiences that appreciate a real, well-done drama once in awhile. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

TOL'ABLE DAVID. An out of the ordinary, good picture. One of the best of this mountain type of story we have ever had. Worthy of extended run in any kind of a theatre. As good a drama as "Way Down East." Patronage; general. Attendance; good. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TROUBLE. Much better than other Coogan pictures. Acting, photography and titling excellent. Unusual attendance, 100 per cent pleasing. More like it will put the picture business on its feet. Advertising; usual. Patronage; good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

WONDERFUL THING. The picture is true to the title. Patrons agreeably surprised at Norma's comedy work. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

F. B. O.

BOY CRAZY. Pleased 100 per cent. Doris May getting more popular every day. Advertising sixes, threes, ones, slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

QUEEN OF THE TURF. Good program picture. Did not go as a special. Very little increase in business. Advertising; full lobby display, slide, heralds, window cards and newspapers. Patronage; college town. Attendance; barely fair. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

TWO KINDS OF WOMEN. A good program picture for any house. Pauline Frederick did some very clever acting as a ranch owner. Let's have some more as good. Advertising; regular. Patronage; all classes. Attendance; fair. J. I. Wright, Rex Theatre, Becier, Missouri.

WIFE'S AWAKENING. A very good program picture and pleased. Advertising; lobby and newspapers. Patronage; better class. Attendance; poor. King Solomon, Bijou Theatre, Clarksburg, West Virginia.

Fox

ARABIAN LOVE. Good Arabian picture of fair program value. Nothing to rave over but will pass if you do not charge

Service and Exploitation

Are part of every Preferred Picture to be released by us. Every unit of exhibitor help ready now for "Rich Men's Wives."

AL LICHTMAN CORPORATION

576 Fifth Ave., New York

much and give good fillers. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

EXTRA! EXTRA! This isn't a large story but it has the popular appeal of the young man who makes a success of what he undertakes regardless of obstacles. Found it to be exciting enough to hold interest. As for the comedy, much of it seems distorted, but is of the popular type. Johnny Walker and Edna Murphy are favorites here. Not a feature to boost high, but a good program picture. I think the entertainment value is just fair. Patronage; general. Attendance; great. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

CONNECTICUT YANKEE. A pleasing picture from all angles. It will keep 'em laughing even after they get home. Advertising; four ones, one three, one six, set photos, slide, window cards, programs. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

OVER THE HILL. The greatest picture ever made. A picture that elevates the standard of the screen to the utmost as a moral entertainment carrying the public nearer to betterment than any other institution. Mary Carr has created a monument to her memory that the world will ever pay tribute to. I, as a man and free thinker, congratulate Mr. Fox, the director, and the full cast of the picture; and as an exhibitor I congratulate myself in being able to offer the public such splendid entertainment. Juan Carbonell, Monroe Theatre, Key West, Florida.

QUEENIE. Good picture. Mason always pulls a crowd for me. This is the best Mason since "Lamplighter." Advertising; regular lobby. Patronage; small town, mixed. Attendance; good, considering the hot weather. T. W. Cannon, Majestic Theater, Greenfield, Tennessee.

QUEENIE. Good program picture. People like it. Advertising; lobby; photos, handbills and newspapers. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

SHAME. Ordinary picture, but no special by any means. Too much foreign air about it to please average patron. Advertising; billboards. Patronage; usual. Attendance; very poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SKY HIGH. Not Mix's best, but pleased; very good subject. Advertising; usual. Patronage; small town. Attendance; poor. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

STAGE ROMANCE. My patrons do not appreciate this type of story. However, the acting was splendid, and for an audience that is not addicted too much to Westerns this should go well. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

TO A FINISH. A satisfactory fighting Western with Buck Jones. Along the usual lines. Attendance; fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

TRAILIN'. With Tom Mix. A good picture, and up to Mix standard. On account of hot weather, business slow. G. K. Kenes, Liberty Theatre, Miami, Arizona.

Goldwyn

ACE OF HEARTS. Patrons liked this one. Personally did not care for it. Attendance; better than usual. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

FROM THE GROUND UP. A story that is truthful and human, like "cheap as dirt" —but dirt is an expensive thing nowadays. If you are human you will like it. Advertising; sixes, threes, ones, heralds, photos. Patronage; small town. Attendance; fair. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

GO WEST, YOUNG MAN. Not as good as his later pictures but it drew a good house. Patronage; transient. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

PRISONERS OF LOVE. Betty Compson is wonderful in this, but cannot say much for the rest. Story is draggy and hard to follow. You have to give it undivided attention. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

MR. BARNES OF NEW YORK. Time of this story is in the '80's. Our patrons do not like these old timers. Give us modern stories. If your patrons like these costume plays it will suit them. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

OLD NEST. Pleased 100 per cent. Book it, boys, if you haven't already; you can't go wrong. Advertising; regular, lobby, heralds, self-advertised. Patronage; every one. Attendance; house record. J. W. Ogilvie, Dixie Theatre, Wyona, Oklahoma.

TALE OF TWO WORLDS. This feature was fairly well liked by our audience. Pleased 75 per cent of patrons. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

YELLOW MEN AND GOLD. A program picture of the higher order. Will please any audience. Film in fine condition. Advertising; six, three, two one sheets. Patronage; small town. Attendance; good. Wm. F. Eddy, Star Theatre, Bristol, Rhode Island.

Hodkinson

CAMERON OF ROYAL MOUNTED. People liked this Northwestern Mounted Police story; well made and played. Advertising; usual advertising. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

OTHER WOMAN. Picture and story very good. Will go over big in any community theatre if properly exploited. Advertising; regular. Patronage; family. Attendance; very good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Between Ourselves

A get-together place where we can talk things over

A lot of you have complained of pictures, old in point of playing date, that are not complete.

It's like having a vaudeville act forget to put in a lot of their stuff in a small theatre because they don't get big city salary. BUT, the actor can smooth over the left out parts and make it SEEM all there. The picture CAN'T. "It ain't right, Mabel!"

If it would cost too much to keep the older prints complete in point of story continuity, couldn't titles, at least, be put in to sew up the holes and give the show an effect of completeness?

VAN.

Paramount

CHARM SCHOOL. Not as good as a few other Wallie Reid pictures, but no kicks on it. Advertising; photos, ones and lobby. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

EXPERIENCE. High-class production that pleased all who saw it. Not one that pulls. Patronage; family. Attendance; poor; R. J. Relf, Star Theatre, Decorah, Iowa.

FOREVER. Picture great disappointment; too gruesome, morbid. Too much English stuff. Second night business fell below standard. Settings very elaborate but did not match picture. The trouble is the patrons do not like English stuff. Advertising; extra. Attendance; small town and tourists. Patronage; fair. Mrs. J. A. Travelle, Elite Theatre, Placerville, California.

GOOD PROVIDER. We are playing "The Good Provider" to very poor business, but this is not fault of picture. Any exhibitor who intends to play this can not say enough in his advertising in support of this film. It will justify any announcement that is made. When "Humoresque" was released it was an expected success; not much has been said about the "G. P.," but to date this is the best of its kind that we have ever seen. Vera Gordon and Dore Davidson's acting surpass any characterization of a Jewish father and mother than the screen has ever seen. They are true to the life. The mannerism of both will carry away an average audience. The bickerings that arise in a family are all there. Vera Gordon, as a wheedling mother standing between an old-fashioned father and the more up-to-date children will remain for all time in the memory of an audience. Many shed tears and all of the audience laughed, so it is a good picture. Business is away off. When they do not support pictures of this class there's nothing that can be done to bring them in. Columbia Theatre, Columbia City, Indiana.

GREEN TEMPTATION. Good, strong feature. Pleased all. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

HER HUSBAND'S TRADEMARK. Seemed to please all. Improbable story, but Swanson can put anything over. Advertising; ones, threes, sixes, photos, heralds. Patronage; only theatre. Attendance; good. E. B. Robb, R. & R. Queen, Sweetwater, Texas.

TOLL GATE. Good Hart production, but rental too high. Should pay what program should cost. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Playgoers

RECKLESS CHANCES. Very ordinary program picture. Not bad, but not good enough to arouse enthusiasm. Attendance; poor. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Selznick

CHANNING OF THE NORTHWEST. Eugene O'Brien as the Northwestern policeman would make a firstclass fur coat salesman. Situations tame, climaxes none, photography great. Advertising; newspapers, cards, heralds, lobby display. Patronage; small town. Attendance; disappointed. Frank J. McGill, Palace Theatre, Coatesville, Pennsylvania.

CONCEIT. Just an ordinary program picture, not a special as advertised. No

comments from patrons favorable or otherwise. Advertising; newspaper and lobby. Patronage; general. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

CHIVALROUS CHARLIE. Although a light story the picture pleased especially the women. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

WHY ANNOUNCE YOUR MARRIAGE? Very pleasing comedy-drama. Miss Hammerstein in a well-acted role. Advertising; newspapers, photos, posters, slide. Patronage; all classes. Attendance; good. John W. Creamer, Strand Theatre, Chillicothe, Missouri.

United Artists

WAY DOWN EAST. Truly a wonderful picture; pleased 100 per cent. One of the best ever played in our theatre. Advertising; sixes, threes, ones, heralds, window cards. Attendance; fair. H. Odom, Dixie Theatre, Durant, Mississippi.

Universal

AFRAID TO FIGHT. Best Mayo produced. Compliments 100 per cent. The kind that pleases everyone. Advertising; ordinary. Patronage; general. Attendance; big. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

MAN WHO MARRIED HIS OWN WIFE. A good picture for Universal. Makes an interesting one-day subject. Story is new, and Frank Mayo is at his best. It seemed to please the people. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

NO WOMAN KNOWS. Film in No. 1 shape. Exceptionally good picture; best I have run for some time, and price of rental was right. Had a poor crowd, but fault due to condition of roads. Also run it for W. R. C.; pleased 100 per cent. Patronage, small town. Attendance; poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

OUTSIDE THE LAW. One of the very best pictures we have ever played. A sure fire knockout from start to finish. Played it on the Fourth of July to the biggest crowd in history of our house. Advertising; extra heavy, but it sure did pay. Patronage; small town. Attendance; big. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Lucky Thirteen

Pictures I have found very good:

The Penalty, Madam X, North Winds' Malice, Old Nest, Dangerous Curve Ahead, His Back Against the Wall, Watch Your Step, Jes' Call Me Jim, Hold Your Horses, Guile of Women, It's a Great Life, Just Out of College, Branding Iron (all Goldwyns). E. M. Vennum, Okaw Theatre, Findlay, Illinois.

REPUTATION. Very good acting by Miss Dean, but the picture is too highly rated; will not stand any special advertising. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

Vitagraph

PEGGY PUTS IT OVER. Splendid program picture. Nothing big, but a very pleasing hour's entertainment. Alice Calhoun is well liked here. Advertising; ones, three and lobby. Patronage; best. Attendance; fair. M. J. Bradley, Airdrome Theatre, Thornton, Arkansas.

PRODIGAL JUDGE. An excellent picture that did very little business for me. Notwithstanding that I went after this strong, I couldnt get them in. Advertising; heralds, ones and threes. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SON OF WALLINGFORD. Truly a good picture. Pleased the majority. Many told how well they liked it. Cast as perfect as I ever saw. Advertising; three ones, lobby, slide, program. Patronage; small town. Attendance; fair. E. S. French & Son, Memorial Hall Theatre, Pine River, Minnesota.

Comedies

ANVIL CHORUS (Pathe). A good laugh producer. The best "Snub" Pollard in a long time; a reissue though. Advertising; one sheets. Patronage; small town. Attendance; fair. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

LLOYD REISSUES (Pathe). In my opinion the reissues are far ahead of the

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Little Stories on Big Pictures

NUMBER H TWO

YOU'VE always made money on "westerns"—here's the West at its best! "The Gray Dawn" is Benj. B. Hampton's production of Stewart Edward White's masterful story of 'Frisco in the days of the Vigilantes.

When shown on the Coast, so powerful a newspaper as the San Francisco *Bulletin* gave it *front page* space as an epoch-marking photoplay. Critics declare that it is the best picture Hampton ever produced or that Robert McKim ever appeared in.

It is one of those rare pictures that doesn't have to depend on *one* big scene for its climax—it is a *succession* of big scenes, from the instant the alarm is sounded for the assembling of the Vigilantes to the break-neck race along the ocean-front in pursuit of a fallen political czar.

Millions of readers know Stewart Edward White's Stories of the West; many other millions will want to see his masterpiece on the screen.

The Showman

HODKINSON PICTURES

first series in entertainment value. Advertising; ones, slide, program. Patronage; small town. Attendance; fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THE PALEFACE (First National). Not nearly as good as Keaton's former pictures. It is amusing, but not a laugh maker. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

PAY DAY (First National). A good comedy and a little better than "The Idle Class," but far from Chaplin's best. He does not draw for me anymore. Rental is too high. Lloyd gets me more at less cost. Patronage; small town. Attendance; fairly only. Otto J. Petrich, Rex Theatre, Vale, Oregon.

THE SPORTSMAN (Vitagraph). Better than the average, but far from Semon's best. Advertising; regular. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

Serials

HURRICANE HUTCH (Pathe). Serial help up good till fifth episode, and fell down to nothing after that. Has practically ruined my Saturday business. Patronage; small town. Attendance; very poor. Otto J. Petrich, Rex Theatre, Vale, Oregon.

WITH STANLEY IN AFRICA (Universal). Started out good, but fell down after episode No. 12. School teachers condemned it. Advertising; as per press book. Patronage; small town; Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

More Reports Mean Better Bookings

Short Subjects

PATHE REVIEW NO. 149. One of the best reviews to date. Interesting, clever and beautiful. Advertising; newspaper. Patronage; first class. Attendance; good. J. Kenrick, Strand Theatre, Ithaca, New ork.

LEATHER PUSHERS (Universal). First six rounds are very good; pleased all, even women. Thcy are a good drawing card, full of action. Advertising; stock posters, slide, newspapers, photos, window display, using miniature boxing ring. Patronage; all classes. Attendance; good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

SANTCHI TWO REEL WESTERNS (Pathe). These two reclers are all O K. No kick on any. The Holman Day series also are fair. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

State Rights

THE FIGHTING STRANGER (Merit). Nothing attractive about it; some suspense, but taken altogether a poor program picture. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

HATE TRAIL (Seaboard). A very good story of the Northwest. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TEN NIGHTS IN A BARROOM (Arrow). The title will pull them in, but would advise small town to keep away from it if they value their reputation over gain. It is too sad a scene, and why do they prolong these death scenes? The little girl could have recovered and the play lose none of its effects. We had a good house; some walked out after the second reel, and if those who remained liked it they did not say so. We only had one favorable comment. It may go over big in a city, but not for the small town. We did not raise our prices and glad we didn't; we were afraid of it, and our judgment was correct. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

A WOMAN (Apollo). This Charlie Chaplin reissue is better than some of the other reissues. The part where he dresses up for a woman is really very funny. Advertising; slides. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

WHEN EAST COMES WEST (Goldstone). Fair Western, if your patrons are not too particular about the atmosphere. Advertising; billboard, newspapers. Patronage; neighborhood. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

A Virgin's Sacrifice

(Corinne Griffith—Vitagraph—4,867 feet)

M. P. W.—The lack of suspense in "A Virgin's Sacrifice" is so evident that the picture as a whole is hardly more than mediocre.

N.—It will be a good attraction for the coming warm weather. The plot is not a new one, but it is filled with action and inasmuch as Corinne Griffith is the star, the idea will bear repeating.

E. H.—It is the expectation of something out of the ordinary that sustains one's interest.

T. R.—Cannot be classed as a picture that possesses any great amount of originality. Nevertheless, there are new twists, new faces and new scenes.

The Dictator

(Wallace Reid—Paramount—5,221 feet)

M. P. W.—All the delightful comedy and entertainment power of the play has been transferred to the screen in the latest starring vehicle for Wallace Reid.

N.—It keeps moving and discharges a generous amount of action and suspense notwithstanding the fact that the general outline is easily anticipated.

T. R.—A merry burlesque melodrama, alive with action and unlimited fun, "The Dictator" affords bully entertainment.

F. D.—Reid has good comedy offering in Richard Harding Davis' story.

E. H.—A good cast and a good picture.

Belle of Alaska

(Jane Novak—American Releasing Corp.—4,891 feet)

M. P. W.—Much human appeal.

N.—To fans who have been waiting for a story of the Alaskan gold fields, which is not "scrambled" by the much too frequent injection of minor plots and unessential courtships, "Belle of Alaska" will fill the bill.

E. H.—An excellent drama, full of action, dramatic situations and "punch."

T. R.—Patrons who delight in rip-roaring melodrama will find "Belle of Alaska" a highly spiced picture of many thrills and exciting situations.

Nine Seconds from Heaven

(Featured Cast—Rialto—5,800 Feet)

M. P. W.—Weird, mysterious and fantastic.

N.—An amusing novelty, if not altogether convincing. It compels a certain interest.

F. D.—Foreign mystery novelty combines horrors with comedy.

T. R.—The picture is competently played and well staged, but the story will not attract—unless it be for those who find charm in contemplating large sums of money in the hands of a negative personality.

Head Over Heels

(Mabel Normand—Goldwyn—4,500 Feet)

M. P. W.—The picture is only fairly entertaining, with a mere thread of plot which only Mabel Normand's forceful personality holds together.

E. H.—Rather trivial.

T. R.—This picture depends almost entirely on the personality of the star to keep its interest alive.

N.—One thing is certain. This picture is not going to add to Mabel Normand's laurels.

The Son of the Wolf

(Featured Cast—R-C—4,970 Feet)

M. P. W.—Suitable hot-weather entertainment.

F. D.—Very attractive backgrounds the outstanding feature of this.

T. R.—This story of Jack London's has been interestingly told in the screen version.

N.—Call it an interesting program feature with the outstanding note the atmosphere.

E. H.—The picture's pictorial beauty is its greatest asset.

Always the Woman

(Betty Compson—Goldwyn—5,450 feet)

M. P. W.—Starting off with what gives promise of being a fine story, it sags toward the latter half and leaves the bewildered onlooker wondering why the theme couldn't have been carried on logically throughout.

N.—It pretends to tell something of sheik love with all the customary trimmings, but it soon becomes hopelessly absurd—so much so that one cannot take it seriously.

E. H.—Here is a well-made, romantic picture. A story which has sufficient mystery to make it holding all times.

F. D.—The director has given too much attention to artistic detail and not enough to story development.

T. R.—Skilfully directed and handsomely photographed registers as an unusually brilliant example of fine screen technique.

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PROJECTION

By F. H. RICHARDSON

Biggest Question

(Continued from last week)

A San Francisco Projectionist propounded the following question. This is the second installment of my reply, which will cover many issues:

IF YOU WERE CALLED UPON TO DESIGN AND EQUIP A 2-PROJECTOR PROJECTING ROOM IN A HIGH CLASS STRAIGHT MOTION PICTURE THEATRE, AND TO ADVISE AS TO THE LOCATION AND CONSTRUCTION OF SAME, AND TO ADVISE AS TO THE SELECTION OF A SCREEN, WHAT WOULD YOU DO WITH EVERY ONE OF THE ITEMS CONCERNED, AND WHY WOULD YOU DO IT?

This produces what is called the "keynote effect," the picture being in the form of an inverted keynote. This is comparatively unimportant insofar as has to do with the distorted picture sides because it is possible to distort the projector by means well known to the projectionist, and thus make the picture sides parallel, BUT it must be remembered that two other things besides sloping picture sides are involved in keynote effect, viz: the height of the picture is increased and the objects in the picture are all so distorted that their lower portion is made to appear wider than the upper portion. For instance, the head of an actor is caused to be smaller in proportion than his feet, and he is made to appear taller than normal, though this latter does not so much matter, since the height of all other things is distorted in the same proportion, except to such portion of the audience as may view the screen from a rather heavy side angle. The effort of height distortion and viewing angle will be explained later on.

As in the case of the straightening of the side lines, it is possible to use a special projector aperture which will make the screen image normal in its proportions, but this aperture distortion cannot be accomplished, either as to side lines or height, without eliminating a portion of the picture itself; also it cannot possibly be made to either eliminate or lessen the distortion of objects in the picture itself. That may only be accomplished by placing the lens central with the center of the screen.

Effect on Audience

Many theatre managers, projectionists and exhibitors hold that distortion makes no difference, because the audience does not know that it is present.

This is a mistaken view, and a costly one. It is true the audience, having nothing with which to compare, does not know the picture is distorted, BUT the desire or willingness of people to pay for theatrical amusement is exactly in proportion to the pleasing effect of what they see on the stage or screen, and no man of good sense will argue that a distorted picture is or can possibly be as pleasing, or have as pleasing an effect as one which is not distorted. It therefore follows that a distorted picture lowers the drawing power of a theatre.

"But," argues Mr. Exhibitor, "it does not amount to anything!" Let us see if it does! Assuming a theatre to have one thousand seats, and to give four shows a day. It therefore has 4,000 seats to sell. How many theatres actually sell all of them at all four shows, except possibly with some particularly strong attraction, or on Saturday nights? There are practically always empty seats some time during the day, and lots of them most of the days.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

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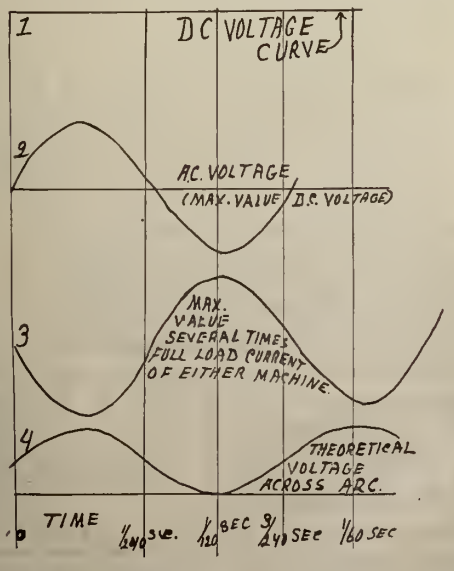
Will any sane manager, exhibitor or projectionist argue that a more pleasing presentation of the various shows would not tend to fill some of those empty seats? Will any one argue that a more pleasing presentation probably would cause say twenty more of those 4,000 seats to be filled? I think not. To think otherwise would be a sad commentary on the intelligence of theatre men.

Suppose the seats sell for only twenty-five cents each. That would be five dollars a day, or $1,825 a year, which is pretty good interest on a considerable investment. It is indeed, six per cent. on $30,416. But I have been conservative in presuming that a more pleasing (undistorted) picture would only fill twenty additional seats.



MR. SNELL'S DIAGRAM

Illustrating the effect of Connection suggested by Mr. Cousins

Location of Projection Room

We may thus see that the location of the projection room should be such as will present but little if any distortion of the picture, remembering that the effects of distortion due to locating the lens off center sidewise shows much more quickly—at less angle—than distortion due to raising the lens above the screen center, because of the fact that the picture is wider than it is high.

What is perhaps the most reliable rule to follow is that no projection room location is admissible which increases the normal height of the picture, through distortion, by more than five per cent. Let us examine into the exact effect. If an actor be normally exactly six feet tall and, through distortion he is made to appear five per cent. taller, he will then be six feet three and six-tenths inches tall and his head will be proportionately smaller than his feet.

If the distortion increase picture height by ten per cent. then our six-foot-tall actor or actress will be made to appear seven feet two inches tall, with relatively small head and large feet.

Do you contend that this is as pleasing to any sane person as an undistorted picture. If you do, then allow me to suggest that your ideas are in urgent need of revision, nor does the fact that some very large exhibitors insist on placing their projection room in a location which produces heavy distortion the slightest proof that what I have said is in any degree incorrect. But it is true that some 99 exhibitors who are guilty of this crime against common sense have made money, yes, but it is also true that they would have made very much more per theatre had they avoided this and other sins against projection.

(*Continued Next Week*)

The Right Dope

Several times during the past year the question has arisen as to whether a D. C. generator and an A. C. generator could send current through an arc at the same time. I have taken the position that, while the results would be bad, it could be done. Recently the matter was brought up in the department again and I promised that I would get the real dope on it from the engineering department of the General Electric Company. This I have done. I based my query on the letter from M. V. Cousins, Pineland, Texas, which appeared in issue of July 22. I submitted that letter, together with my own views, to A. D. Cameron, of the General Electric at Schenectady, asking him to have the engineering department give us the correct information as to the effect of connecting a D. C. and A. C. generator to supply both currents to one arc at the same time. D. S. Snell, Consulting Engineering Department, replies as follows:

What General Electric Says

Answering the question in Mr. Richardson's letter of June 10, we would advise that it is impractical to connect an A. C. and a D. C. generator to supply the same arc, as he has indicated in his sketch.

The practical effect of such a connection would be a pulsating short circuit, causing a motor effect in the A. C. generator during

one-half cycle, as Mr. Richardson has suggested, but a complete short circuit during the next half. Because of this short circuit effect fuses would probably be blown, and there would be possibility of damage to the machine.

Accompanying sketches illustrate effect of such a connection. The maximum value of short circuit current (the shape only of which is shown, the constants of the machines being unknown to us) is many times greater than the rated current of either generator. The curve of the voltage across the arc shows that if the machines and line were able to carry the short circuit current of curve 3 (which they, of course, are not) the arc voltage would be a pulsating voltage. The arc current is approximately the same.

What Comparison Shows

Comparison of curves 3 and 4 shows that when the short circuit current between the two generators is zero, the arc voltage, and therefore the arc current, is a maximum, and when the short circuit current is a maximum the arc voltage, and therefore the arc current, is zero. The latter is not exactly true, as the arc current is not exactly "in phase" with the arc voltage, i. e., current does not reach its maximum and minimum value at the same instant that voltage reaches its maximum value, but it is sufficiently close to illustrate our point.

For which same many thanks to the General Electric Engineering Department. I can see where what Mr. Snell says is eminently correct, though I had previously believed the thing could be done. The question had no value in practical work, but was useful in bringing about a better understanding of generator action; also it was an interesting thing to study.

Note: I re-drew Mr. Snell's diagrams without available tools for such work, so don't blame him for the bum job.—F. H. R.

Drive Trouble

The manager of a Florida theatre orders a copy of the new handbook. He says:

Enclosed find four dollars and a half, for which kindly send me copy of handbook and lens chart. Am tired of guessing.

Have two Power projectors with friction drives. One of them does work right. Motor races and friction disc turns slowly. There is slippage. Keep oil and dirt wiped off face of disc, but it slips just the same.

The point where disc spindle and adjustment screw meet is constantly heating. It is necessary to oil the points about twice every show. Points are flat. Seems to be they should be cupped. At times the spindle does not seem to line up with screw point.

Some of these questions may seem very simple to you. I am running an extremely small small-town show, way out in the Florida everglades, and have no chance to get into the United States and see what others do, therefore overlook my ignorance and remember that any help you will give will be help indeed. Thanks for previous instructions as to lining up optical train. It works fine now.

Not So Simple

Not so simple. Anyhow I thought enough of the matter to send your letter to the Power folk, because the publication of strictly correct dope will, I am sure, be of assistance to many of those using the Power projector and old style friction drive. The Power engineering department says:

It would seem that this particular equipment has been in use for quite some time, and by reason of that fact the adjustment points have worn down until the bearing is between the adjustment screw and the friction disc spindle.

The adjustment screw (catalogue No. R-32) has a hardened steel point, which makes contact with a similar point in or on friction disc spindle. THESE POINTS (CATALOGUE NO. R-32-A) CAN BE REPLACED, as they are simply pressed into the ends of the spindle and adjustment screw. Point in spindle has flat surface and other a convex surface.

Also very likely in this case the oilless bushings (catalogue No. R-27) in which the friction disc spindle runs also need replacement. A considerable wear in these would throw the adjustment points out of alignment.

CAUTION. In adjusting this mechanism especial attention should be paid to friction pulley driving disc (Catalogue No. R-15), which same must be perfectly round and make even, uniform bearing against surface of friction disc. In event this pulley friction needs replacement, remove same from driving spindle, take out four screws which clamp friction material between discs and put in a new friction disc, which may be obtained from the N. Power Company, or any Power distributor.

To Adjust Drive

TO ADJUST FRICTION DRIVE. First place friction pulley driving disc in such position on its spindle that it will just clear the bevel of the friction disc when the friction disc carriage is bearing against the stop nearest the motor—when it is in the "off" position. Adjustment screw (Cat. No. R-32) should be loosened, the motor started and the adjustment handle placed in such a position that the projector will run at normal speed.

Then, with the film threaded into the mechanism, and all conditions normal for projection, the adjustment screw (R-32) should be tightened until motor operates at normal speed.

Caution: Do not set adjustment screw up too tight, but just sufficient to bring projector up to normal speed. Anything more merely causes unnecessary wear on friction parts, and excessive load on motor.

Official and Correct

This should be preserved by all projectionists using the old style Power friction drive. It is official and corrcct. You will find full instruction on the friction drive in Third Edition of Handbook.

The price of the new book is SIX DOLLARS. (The old one can no longer be obtained.) Don't know exact number of pages, but about 950. Thought it would run over a thousand, but it will be a little under instead. You were foolish, friend of Florida, to "guess" so long. You are wise to stop such foolish procedure. Better order new points and bushings at once.

Is Dissatisfied

Herbert E. Cheeseman, presumably a projectionist, of Watertown, Mass., has a kick, which he makes somewhat vigorously. It, in brief, consists of the fact that I print what I do instead of the lecture on the Sunlight Arc and papers of the Society of Motion Picture Engineers.

I think that some explanation is due Mr. Cheeseman, and perhaps others who may think as he does. In the first place, while the high intensity arc is with us, and with us to stay, still it is only as yet in a comparatively very few of the projection rooms of this country and Canada, and scarcely in any of the projection rooms of other countries in which THE MOVING PICTURE WORLD circulates; moreover, it will be quite some time before it is in any very large percentage of theatres; also the Sunlight Arc is not the only form of high intensity arc, and we would be obliged to, in fairness, give equal space to each form now in use, for they are all good.

Formative Stage

And besides that the high intensity is still at least to some extent in the formative stages of its existence, though it has right now reached a form which should commend itself to the favorable consideration of projectionists and theatre managers.

I believe the high intensity and the Mazda will eventually supplant practically all other forms of projection light source. Everything considered, however, the time is not here yet when we should give up any considerable amount of space in this department, in its present restricted form, to the high intensity, and certainly not to any one of the high intensity lamps to the exclusion of others.

As to the publication of the papers of the Society of Motion Picture Engineers, why that would be a waste of space, pure and simple, because these papers are available to you all in pamphlet form, and cheaply too.

We try to publish a department which will be interesting, and which will meet the approval of the greatest number of our thousands of readers in this and other lands. How well we have succeeded is proven by its popularity in the eleven years of its existence. We are glad, however, to receive criticisms and suggestions, and they always receive very serious consideration.

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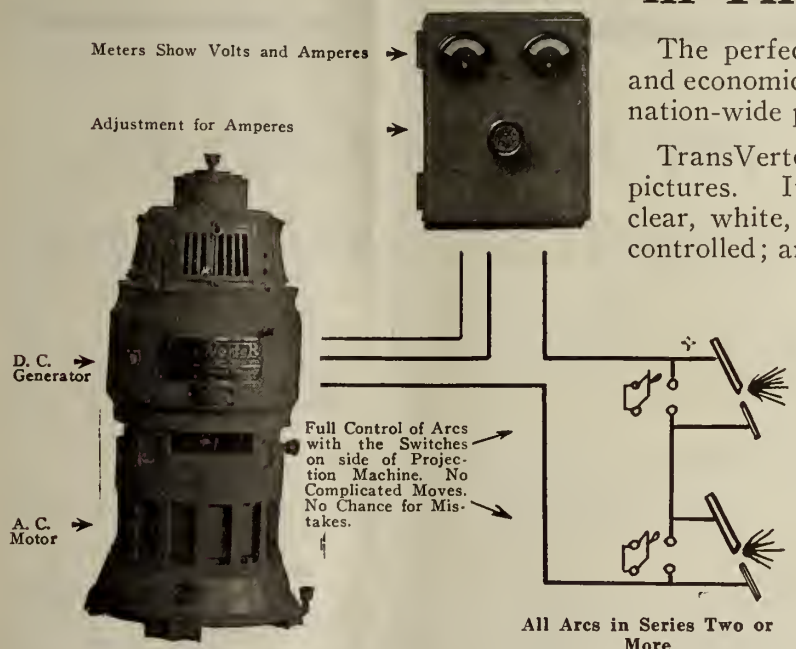
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Loew's Fan Shaped Warfield Is A Three Thousand Seat House

LOEW'S Warfield Theatre, of San Francisco, which opened May 13, is located on Market street at Taylor, in the heart of the new business district, the main entrance to the house being on Market street.

The theatre proper, which measures one hundred and twenty-five feet in depth by one hundred and seventy-five feet in width, was designed by its architect, G. Albert Lansburgh, in the form of a fan, its seating capacity of 3,000 patrons being due to the extreme width of the building.

The construction is of terra cotta, granite and steel, and is absolutely fireproof.

The inner lobby is extremely attractive and fitted with bronze display frames and three Automaticket registers constitute the equipment of the bronze ticket booth which cost $10,000 to construct.

The seating is on two floors and the chairs are extremely comfortable. In the orchestra and the upper portion of the balcony, soft leather cushion chairs are provided, while chairs of a new and special type are provided for the boxes and loges.

Double Stairway of Marble

The mezzanine floor is reached by means of a heavily carpeted double stairway of marble, which divides to right and left at the first landing. At the head of this landing is a niche, in which a bust of David Warfield is to be installed. The mezzanine floor is both spacious and beautiful and is furnished with comfortable chairs and tables, and decorated with artistic mirrors and floor lamps, harmonizing with the architecture of the house. From the mezzanine floor, three entrances lead to the balcony.

A feature of the house decoration is a great mural painting by Albert Herter, representing comedy, song, dance and music. The stage valance and other draperies are all hand-embroidered.

A $50,000 Moller organ is installed and the organ grilles, which are extremely ornamental in form, are set above the boxes.

Two Simplexes

The projection room, which is located at the top of the balcony and in the centre of the house, measures ten by thirty feet and in it are installed two Simplex projectors, equipped with Sun Light high intensity arcs, in addition to which are three spot lights and a stereopticon.

The heating and ventilating plant, built by the Sturtevant Company, and by which the incoming fresh air is washed and distributed, and the foul air exhausted, has a capacity of 50,000 cubic feet per minute.

A vacuum cleaner system, consisting of a Spencer Turbine four machine plant, is installed.

The lighting system is a three color combination, with dimmer control.

Specially Built Screen

The screen is a specially built one, for which William F. Scott, stage manager of Loew's State Theatre, of Los Angeles, is responsible.

Fred G. Weis, late of Loew's Garden Theatre, Kansas City, is manager of the Warfield, assisted by Art Frahm, late of Loew's Casino, and Kenneth P. Behr.

Pietro Marino, late of the Chicago Opera Company and former accompanist for Tetrazini, is the orchestra leader, and Grattan Jules Guerin presides at the organ.

¶ "Get the habit" working again. Sell that FIRST ticket. Jar 'em loose from that vacation feeling. Join the September drive.

Hyman Makes Pointed Remarks on Theatre Showmanship

WITH relevancy to the article which appeared in the Moving Picture World in the issue of July 22, under the head of, "Why Bill Gave His Patronage to the Sunburst Leaving the Old House Cold," Edward L. Hyman, Managing Director of the Brooklyn Mark Strand Theatre, finding inspiration, therein, submits the following commentary:

In using the rather formidable term psychology, I specifically infer the re-actions of theatre clientele to everything within the theatre. An exhibitor who has a comprehensive understanding of mob psychology handles one of the most effective instruments for the circumvention of managerial problems.

If the exhibitor around whom the aforementioned article was written, had the slightest glimmering of psychology, he would have realized the fact that people do not attend picture houses on the strength of their affection for the manager. I have any number of friends in Brooklyn who attend the Brooklyn Mark Strand presentations. I know it for a certainty, that if the high standard entertainment which I have maintained, were to be lowered, they would look about, and in the case of the story, go to the Sunburst. I know that in the event of a drop in the quality of entertainment that I offer, they would feel that I was imposing upon their friendship. Moreover the circle of friends of any exhibitor, I am sure, is not copious enough to keep the springs of his seats groaning.

Straining the Bonds of Friendship

Therefore, to expect anybody to pay admission to your house because it's YOUR house, is to strain the bonds of casual friendship beyond their strength. To depend upon friends to view with uncritical eyes your programme, because it is YOURS, breeds a laxity of management, which is sensed not only by the friends themselves, but also in a greater degree, by those thousands of strangers who enter your house. An exhibitor caters to his friends to the detriment of his programme. Friends of managers are only useful insofar as they are intelligently critical.

Since projected pictures are what attract people into a motion picture theatre, poorly projected pictures are what attract people into another motion picture theatre.

The re-action of an audience upon jerky, and badly lighted projection redounds, and is soon felt in the box office.

Regular Overhauling.

In the Brooklyn Mark Strand I made a point of having the machines over-hauled at regular intervals. At these times I am watchful of any successfully tried innovation that may have been offered in the interim, for the enhancement of the Mark Strand, Brooklyn's projection. And in the case of lights—nothing is more irritating to an audience than lights, which, when a film is being run, conflictingly strike eyes which are directed to the screen. All lights, in times of projection, should be subdued, and constrained from exuding rays across an audience.

The subject of colors, that is, wall colors, in mind, is purely psychological. There is little suggestion in "lurid red" wall colors of gaiety and amusement. Only when red is used as a relief of a less harsh color is it acceptable in a theatre. In decorating a theatre it is not advisable to hire a sign painter, who knows nothing of theatre decoration. Theatres ornate go far in inducing a frame of mind in an audience that makes the success of a picture easier.

Cleaning Up in Private

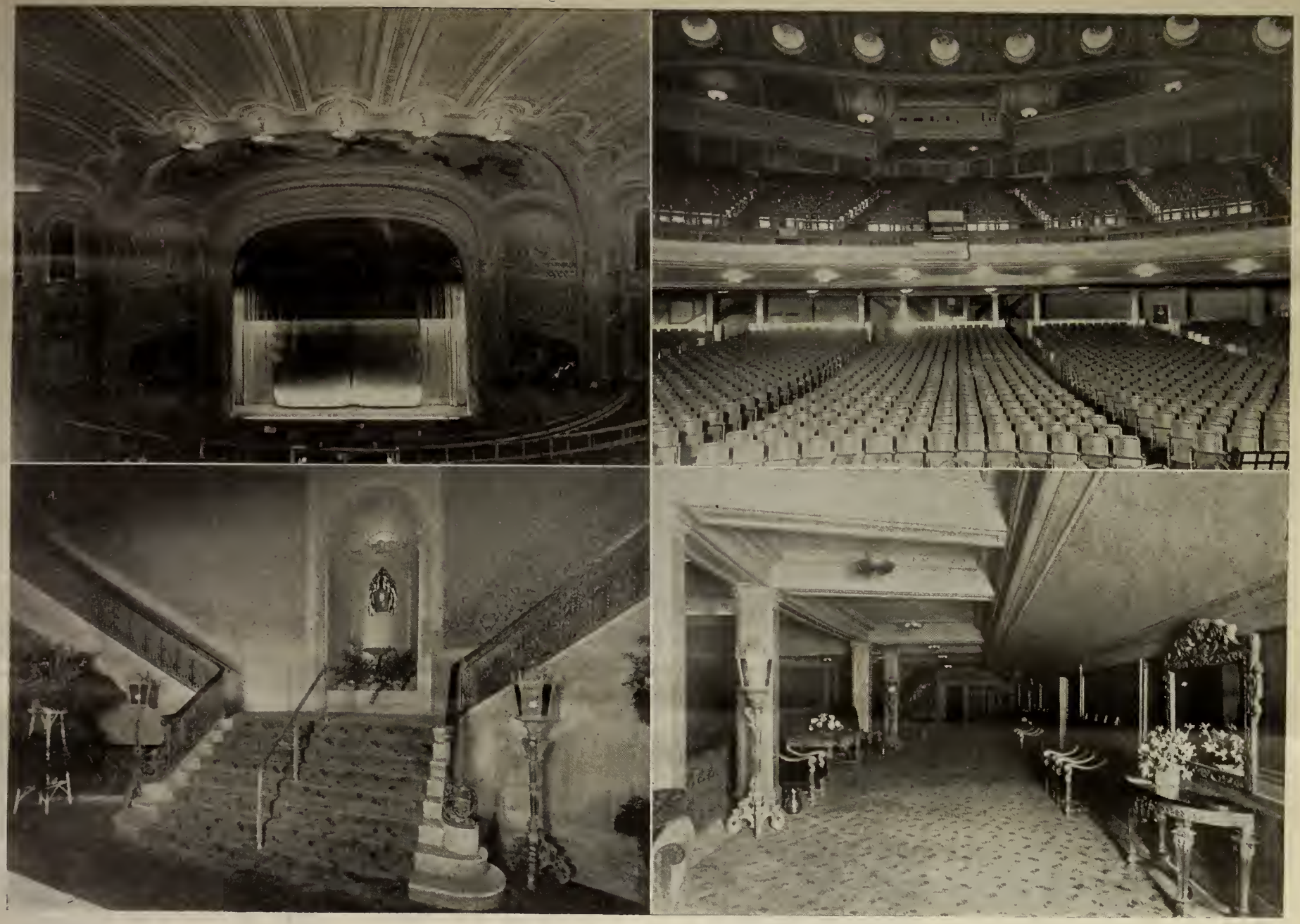
Though few exhibitors neglect the cleanliness of their house, it is customary for some to have men going around their theatre, during performances, broom and tray in hand, cleaning and picking up refuse. This procedure, I have observed, has an adverse effect on the seated audience. No right-minded patron relishes the sight of a porter cleaning up their mess in their presence. This work is better accomplished in an empty theatre.

As for the perusing of the Moving Picture World, it behooves me to say, without any particular desire to confer upon that publication flatulent remarks, that from the Brooklyn Mark Strand's cleaners to its projectionists, from its electricians to its telephone operator, all concerned in making this enterprise a success can find something in that paper each week, which will serve to screw their efficiency to an even higher notch.

Big Improvements for Baltimore Houses

An addition to cost $10,000 is to be built to the Pimlico Theatre, Park Heights avenue near Belvedere, Baltimore, Md. This theatre is owned by the Suburban Amusement Company and is under the management of L. Garman. Plans for the new structure have been filed with the office of the Building Inspector and the dimensions of the enlarged building will be 35 by 113 feet.

The Rivoli Theatre, City Hall Plaza, Baltimore, Md., under the management of Guy L. Wonders, re-opened to the public on Monday, July 24, after having been closed for three weeks so that a new organ could be installed and redecorating accomplished.



INTERIOR VIEWS OF LOEW'S WARFIELD THEATRE, SAN FRANCISCO

Above, at left, stage and boxes as seen from balcony. At right, the orchestra and balcony as viewed from the stage. Below, at left, the main stairway leading from orchestra floor to mezzanine and balcony. At right, the mezzanine and its furnishings

Three New Empire State Theatres Will Cost Over a Million Dollars

WITHIN a radius of a little more than a dozen miles over a million dollars is represented in three theatres in course of erection, and a fourth will open in the early fall. In Schenectady, N. Y., the new Mark Strand theatre is rapidly approaching completion, although it will probably not be open much before October or November. This house represents an investment of approximately $365,000 and has a seating capacity of about 3,000. In Troy, N. Y., eight miles from Albany, another Strand is in course of erection, a house that will cost in the neighborhood of $350,000 and will have a seating capacity of approximately 2,500. In the same city, the Lincoln theatre, which cost upwards of $150,000, and which will have a seating capacity of about 1,800, will be ready for its opening this fall. In Albany, a former church is being remodeled by the same company that is doing the construction work on the Troy and Schenectady Strands, and this theatre when completed will represent an outlay of $200,000.

Plasterers at Work

At Schenectady, plasterers are now at work on the ceiling of the Mark Strand theatre, 30 per cent of the work being completed. The house is located in the business center of the city and will be of a type known as an entresol or stadium house. There will be a dome in the ceiling, working off to a colonnade effect with a dome sounding board near the stage. The electrical work in the house has been completed to the extent of about 70 per cent. The entire heating equipment is in and has already been tested out. Mushroom ventilating will prevail with two big Monsoon fans in the rear.

The house is of brick construction and fronting on State street. Work is still in progress in the projection rooms where three machines and a spotlight will eventually be installed.

Max Spiegel of the Mark Strand Company will operate the house. The house is one designed solely for motion picture purposes, although there will be five dressing rooms. The plans call for twelve loge boxes and six stage boxes.

Battle Over Name

Over the name of "Strand," there has been waged in Schenectady a merry battle between Manager Shirley of the present Strand theatre and Mr. Spiegel, who claims the right to the use of the word "Strand" for the house now in course of erection. The matter has been carried into the courts, patrons of the motion picture theatres of the city sitting back and watching the proceedings with interest.

The new theatre being constructed in Albany by Shapiro and Son will be controlled by the Shubert interests, and while a projection machine will be installed, the house will be conducted as a home of vaudeville and drama, rather than motion pictures.

In Troy, the new Strand, which is financed by the Murphy-Dolan interests, but which will be operated by Mr. Spiegel and his associates, has now reached the stage when about 85 per cent of the masonry work has been completed, 15 per cent of the carpenter work on the roof, while plumbing work is under way. This house will have a balcony, and will resemble, to some extent, the Albany Strand. In all probability, the house will not be in shape for opening for a number of months to come.

Motion picture patrons of Troy have a pleasant surprise in store for them with the opening of the Lincoln theatre, owned and operated by Symansky brothers. This house has been in course of erection for several months, and will take rank as one of the prettiest theatres in the Capitol District. Its location in the business center is ideal.

Albany Incorporations Increasing in Number

Encouragement to motion picture circles is shown in the fact that the number of companies incorporating and entering the business in New York state are running somewhat above last spring, when a serious slump occurred. There are, however, fewer companies incorporating now than a year ago, and it is also noticeable that the capitalization, which in times past frequently reached the million dollar mark, now runs at a far less figure.

New York state boasts through its Secretary of State's office of more picture companies incorporating than in all the other states combined. The week ending July 29 witnessed the following companies incorporating at Albany, the capitalization and the directors chosen for the first year also being given:

Who They Are

The Love Lace Productions, Inc., $5,000, Sylvia Schwartzman, William G. Lovett, H. S. Heckheimer, New York; Diller Theatre Corporation, $10,000, Abraham L. Erlanger, J. P. Bickerton, Jr., Charles B. Dillingham, New York; Loew's Boulevard Corporation, $1,000, Nicholas M. Scheneck, David Bernstein, David L. Loew, New York city; Buckley-Ferguson Productions, Inc., Binghamton, $125,000, Edward G. W. Ferguson, L. J. Buckley and H. C. Walker, Binghamton; Scandals of 1922, Inc., $500, Ruth Vogel, Etta London, Fay Roberts, New York; International Pictures of America, $1,000, Nathan Vidaver, G. M. Sheehan, Isaac Schmal, New York city.

Brewer Visits at Simplex Factory

Among the many visitors to the factory of the Precision Machine Co., Inc., was H. G. Brewer, traveling representative of the Michigan Motion Picture Supply Co., of Detroit, Michigan, distributors of the Simplex Projector.

Brewer is a member of the Detroit Lodge of Elks and was at the Atlantic City, N. J., convention, stopping in New York on his way home, to see his old pal Lombard and others.

Some years ago the Detroit Lodge of Elks built one of the finest club houses in Detroit. While the building was in progress it was decided that several motion picture projectors would be needed to make it complete.

Simplex Projectors were installed by A. P. Lombard, who was representing the Precision Machine Co., Inc., in Detroit at the time. Brewer states that these two Simplex Projectors are still in use and doing good work.

Theatres Projected

DETROIT, MICH.—William A. Montgomery has plans by Joseph P. Jogerst, 37 Rowland Building, for two-story brick theatre and store building, 93 by 90 feet, to be erected at southeast corner La Salle avenue and Buchanan street, to cost $250,000. Theatre will have seating capacity of 1,000.

LANSING, MICH.—Lansing Theatre Company, 128 West Allegan street, has plans by S. D. Butterworth, New Prudden Building, for ten or twelve-story brick, stone and terra-cotta theatre and office building, to cost $750,000. Theatre will have seating capacity of 1,500.

CHATFIELD, MINN.—Lott R. Champion, Gem Theatre, has plans by F. H. Mosse & Company, Rochester, for one-story brick and tile moving picture theatre, 35 by 100 feet, to cost $20,000.

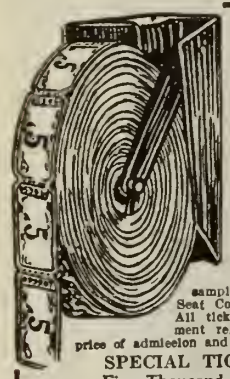
KANSAS CITY, MO.—George Boden, 3616 Indiana avenue, has plans by J. F. Thompson, 615 Massachusetts Building, for two-story brick and stone-trimmed theatre and store building, 101 by 135 feet, to be erected at 36th street and Indiana avenue.

ST. LOUIS, MO.—Hi-Pointe & Realty Company will erect moving picture theatre and office building at 1001 McCausland avenue.

HADDONFIELD, N. J.—Lackey & Huttle, 5 Hudson street, Camden, are preparing plans for theatre to be erected here.

GREAT NECK, L. I., N. Y.—Norab Realty Company has let contract for theatre, apartment and store building to be erected at Middle Neck road and Maple street, to cost $200,000. Lessee, Sam H. Harris, 246 West 42d street, New York.

MT. VERNON, N. Y.—Little Playhouse Corporation, 45 South Fourth avenue, has plans by M. M. Polansky, 208 South 19th avenue, for one-story brick moving picture theatre to be erected on South Fifth avenue, to cost $150,000.



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Fewer Houses Dark This Summer Than in Past Years, Says Werner

H. J. WERNER, president of The American Photo Player Company, builders of the Robert-Morton Organ, recently arrived in New York headquarters after a coast-to-coast inspection of the company's dealers and branch offices.

When interviewed relative to motion picture conditions, Mr. Werner stated, "Although I travelled through the country at an unseasonable time from the point of view of the exhibitor, I found that the number of theatres which were closed for the Summer period was fewer than in the preceding two years. While my itinerary covered a large territory, I purposely traveled through the smaller towns to get the average exhibitor's point of view on the present conditions of the industry.

H. J. WERNER
President, American Photo Player Company

"After all it is not the Broadways but the Main Streets that bulk up any business and this is particularly true of motion pictures. They have a greater mass response, because of their universal appeal, than any other industry.

Good Music Appreciated

"I was particularly impressed and gratified with the amount of interest exhibitors are taking, and appreciation that audiences are showing, in the value of music. What the newspaper and popular magazine has done in literature for the village, the motion picture has accomplished in the furnishing of popular and semi-classical music to the untrained ear of the average audience.

"From results attained in the recent St. Louis musicians' strike, the fact is really established that the value of tone to the proper picture presentation is as necessary as that of a shadow. Good pictures demand good music and now that harmony prevails between the various musician unions and exhibitors' associations we sincerely trust that a proper understanding will be consummated for the future."

Mr. Werner spoke enthusiastically about the new Fotoplayer Pit Pipe Organ. This is really a combination of Fotoplayer and organ, using the regulation console and attaining the volume and variety of tone combinations necessary for a house with a capacity up to 1,000. This instrument will have a special appeal to exhibitors because of its very low installation cost, eliminating the usual necessity of organ chambers with their weeks of labor and costly repairs.

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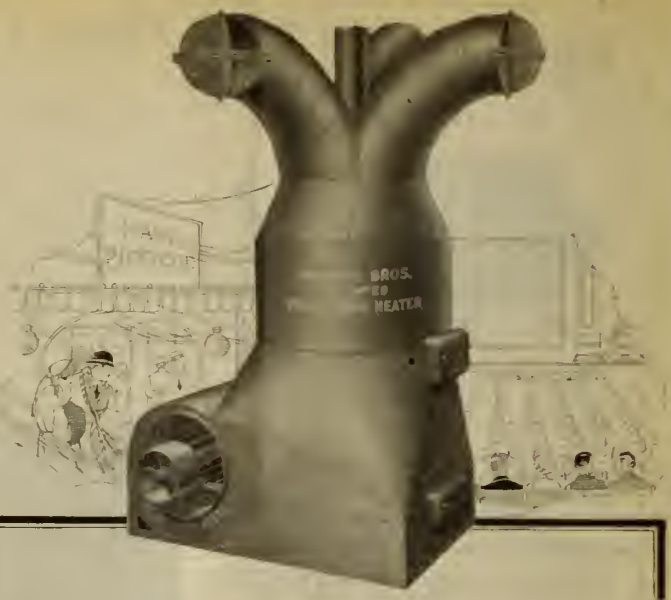

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Vol. 57. No. 8 August 19, 1922 Price 25 Cents

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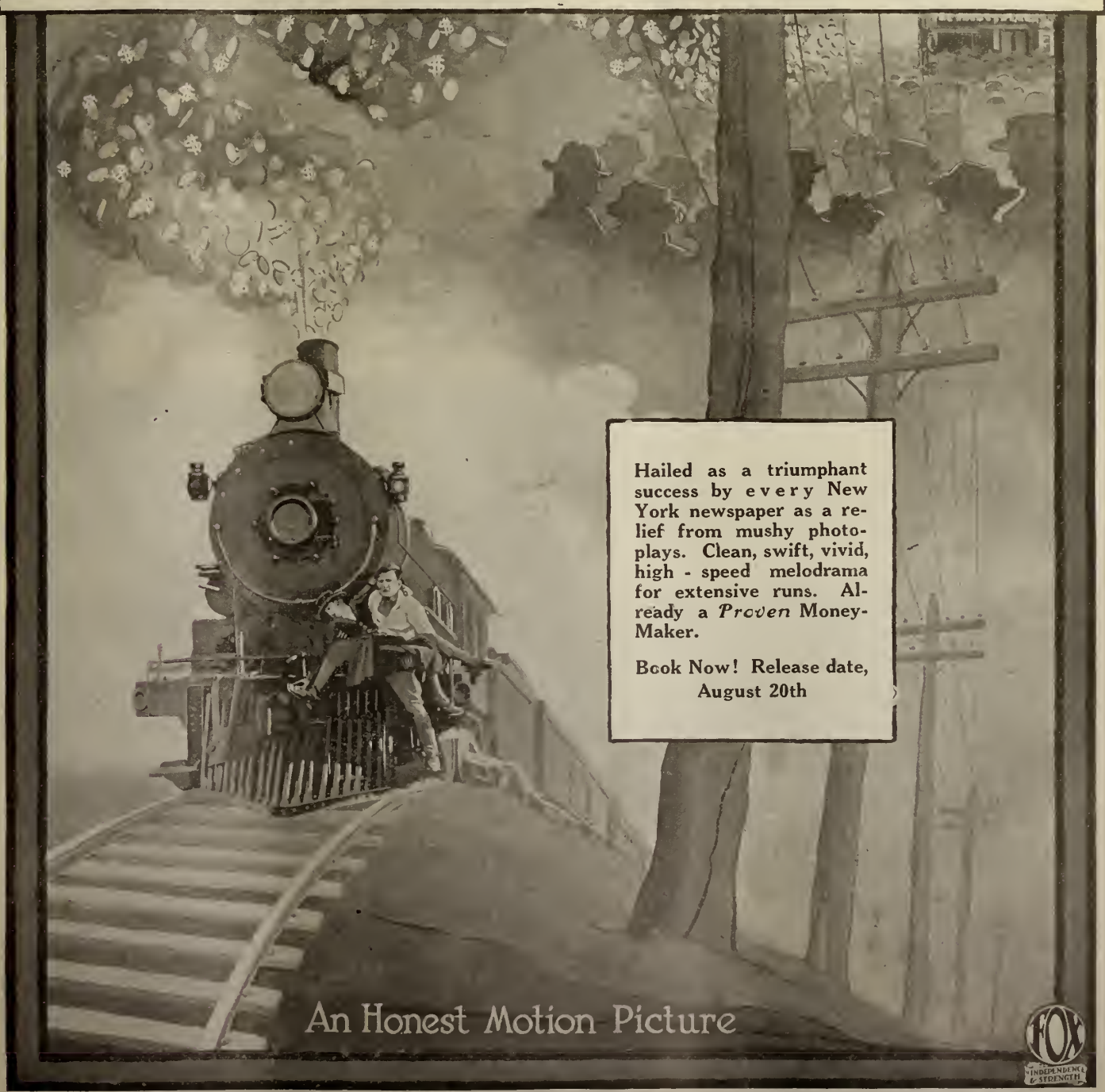

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FOX

Stanley Gets Strangle Hold on First-run Situation

Aldine Acquisition Said to Have Resulted in Settlement with Fox

PHILADELPHIA, Aug. 10.—With the passing of the Aldine Theatre from the Felt Brothers to the Stanley Company of America, the first run situation in Philadelphia again settled down to the perplexing problem that film interests faced several years ago. With the acquisition of the Aldine Theatre, the Stanley interests are in absolute control of the first run situation in the Philadelphia territory.

The situation as it has developed now virtually cuts out the independent companies as well as several national distributing companies, who have failed to get in harmony with the Stanley interests, from the downtown section. The possibility that some opposition will be offered to this condition is very remote, for, even William Fox, it is reliably reported among film men here, will abandon whatever intention he had of operating his prospective theatre in opposition to the Stanleys.

The Fox and Stanley offices have been at loggerheads for considerable time. The latter, controlling not only the exhibition but distribution rights to the pictures of many companies, could not force William Fox to bow to its terms. Consequently, the Fox offices prepared to combat the Stanley combination on its own ground. It was proposed to build several houses to be operated in opposition to those owned by the Stanley firm.

Work on the new Fox theatre and building already has been started and will be continued through to completion. It is expected to open in March. The materialization of the Fox plans evidently prompted the Stanley interests to take notice and, according to those in a position to know, the latter immediately reopened negotiations with the New York magnate.

Just what has transpired between the two factions has not been divulged, but Fox seems to have apparently won his point, for it is known that the big Fox specials already have been booked into Stanley theatres. "Monte Cristo," "Nero," "A Fool There Was" and "A Little Child Shall Lead Them" are among the big Fox specials that, it is said, have been booked by Stanley for early showings.

Film men here don't attempt to prophesy what will happen when the Fox theatre is completed. If operated by Fox the theatre will serve as opposition to Stanley's newly acquired Aldine, for it is located in the same territory. Efforts in New York to officially confirm rumors of a Fox-Stanley agreement were futile, while here the Stanley officials maintained an optimistic attitude.

That Stanley will expand still further and be an even more important factor in the exhibition field in other cities in Eastern Pennsylvania is accepted as a strong probability among film men, who have been closely watching that combination's moves. It is known generally in the trade that Stanley Company of America embraces in its interests numerous enterprises scattered throughout the eastern section of the Quaker State, southern New Jersey, New York City and Delaware. Incidently the most powerful weapon of the Stanley company is the Jules Mastbaum Real Estate Corporation, through which most of the theatre deals have been consummated.

As a result of this affiliation, the Stanley circuit is enabled to protect its territory from hostile invasion. Several vain efforts have been made by various outside interests to establish theatres in Greater Philadelphia, to be operated in opposition to Stanley, but each time they found themselves bucking against the seemingly impregnable Jules Mastbaum Real Estate Corporation, which, through its subsidiaries and friendly association with less important real estate operatives, holds a strong strategic position.

The two exhibitor organizations of Pennsylvania have organized their forces for a campaign against the State censorship bill. They claim to have enlisted a majority of the members of both Senate and House branches of the State Legislature. Every Senator and Assemblyman in Pennsylvania has been placed on record and if those who have promised to champion the film industry's fight do as they have said they will do, there is strong possibility that the oppressive Pennsylvania censorship system will have been a memory by the first of February.

To guarantee themselves a fair deal, the exhibitors will maintain a special committee in Harrisburgh whose duty it will be to daily check up on these legislators. On top of this precaution comes the information that the members of the Motion Picture Theatre Owners of Western Pennsylvania and Eastern Pennsylvania will hold a joint convention in Harrisburgh. They will call on the Governor and Legislature as a body and present a petition, which when completely signed, will include the signatures of hundreds of thousands of citizens of the State.

With the passing of control of the Aldine Theatre to the Stanley interests the Felt Brothers retire from active participation in the motion picture business. The career of these brothers has been meteoric. They first attracted attention in Film Row last Fall when they opened the Aldine Theatre in Wilmington, Del. Soon after they took over the Aldine in Philadelphia, which opened last November; the Parkway in Wilmington, the Duquesne in Pittsburgh, switching later to the Shubert in Pittsburgh and finally the Ambassador in Philadelphia.

The Ambassador was taken over on a lease basis by Nixon-Nirdlinger. The Parkway in Wilmington was closed, while the Aldine in the same city was abandoned. Later they disposed of all their Pittsburgh interests and now comes the transfer of the Aldine to Stanley.

The annual get-together of First National franchise holders in Eastern Pennsylvania was held at the Bellevue-Stratford Hotel on August 8, 9 and 10. Virtually all the prominent New York executives of the company were on hand. The plans for the ensuing year were gone over thoroughly.

The final draft of an agreement between Motion Picture Theatre Owners of Eastern Pennsylvania and Southern New Jersey and the Film Board of Trade of Philadelphia, has been completed and approved by both sides. A meeting of the Board of Managers of the exhibitor organization will be held next week when definite action on the agreement will be taken. While the contents of the agreement were not made public, it is believed that they are acceptable to the exhibitors.

All plans for the first annual outing to Atlantic City, N. J., of the Motion Picture Theatre Owners of Eastern Pennsylvania on Sunday and Monday, August 20 and 21, have been completed. The affair will be strictly sociable with no effort at all made to transact business.

ROGER FERRI.

Strike Averted

The strike of the New York City projectionists scheduled for September 1 has been averted, according to Samuel Kaplan, president of the men's union. He is authority for the statement that an amicable understanding has been reached with the Theatre Owners Chamber of Commerce, which will be ratified later by both organizations.

We'll Show 'Em, Say Showmen, September's the Month

Exhibitor Indorsements Assure Success of the Habit-Forming Campaign

GO to the movies often in September; it is the industry's 'show you' month."

Exhibitor responses to Moving Picture World's suggestion that a business campaign featured by this slogan be inaugurated, have been immediate and enthusiastic. Uncle Sam began bringing them into the office the day after our last issue appeared, and they haven't stopped coming yet. The more, the merrier.

It's going through—September will be "Show You" month.

Producer and distributor officials were shown the editorial suggestion prior to its publication. They indorsed it heartily, but they said, "You'll have to have exhibitor co-operation; have you got it?"

Exhibitor co-operation to the nth degree is absolutely essential, and it is forthcoming.

It was forthcoming this week—all week—in the form of letters from exhibitors. Their exploitation men also wrote, "You surely can count on us; it's a great idea." One letter said, "Everybody has to get together on this proposition. I'm certain the exhibitors will. You tell the producers that they've got to do their bit. Of course, it's an exhibitor proposition, chiefly, but we want every bit of co-operation we can get. Aren't you getting a lot of letters from exhibitors? You ought to print them and show the industry where we stand."

Moving Picture World has "a lot of letters" but, unfortunately, their number makes it impossible to put them all in type this week. First come, first published—that was our motto this week. Here goes to get as many as possible of them into the limited space:

"Count Me in on It"

Listen to Charles H. Ryan, of the Garfield Theatre, 2844 Madison street, Chicago:

"Our anniversary week every year," he writes, "is in the second week of September and we advertise the fact very heavily to draw the people to our theatre. September is the logical month to 'go get 'em' into the habit of frequenting your theatre during the fall and winter season. People are home from their vacations and the schools open in September. That's why you should go after them to make them settle down and patronize your theatre at least twice every week during September and the months following. You can count me in on it—wholeheartedly."

There's one good soldier in the "Show You" army.

It's Up to You

You, Mr. Exhibitor—the backbone of the industry—it is up to you. Your brothers are with us in this campaign; their numbers are increasing day by day.

"Go to the movies often in September; it is the industry's 'show you' month."

Run that on your slides, in your programs; feature it in your newspaper copy. Get the public interested NOW. Tell the public the industry DARES it to pass judgment on the new productions. They're going to be good.

Explain that September starts the picture season; tell them the circumstances that make it possible for fans to be certain of seeing only the best of pictures that month.

And tell Moving Picture World about your methods. Help your brother exhibitors. You tell us; we'll tell them.

We're off for a prosperous season.

From the Windy City let's jump to New York and across the Brooklyn Bridge to the office of Edward L. Hyman, managing director of the Brooklyn Mark Strand Theatre. Here's what this good showman thinks:

"The sentiments your editorial uttered, in the issue of August 12, about the problematical September, concur very well with my own. Even as you, I believe that September should be the fuse that sets the business of the year ablaze; that is why we are presenting four of the biggest productions of the year during that month.

"Exhibitors should acquaint the public with the fact of the industry's 'show you' month arriving in September, and by as much success as other commercialites have in telling the public when to buy straw hats, when to give Christmas presents and when to arrange celebrations, may be computed the degree of success exhibitors will have."

"Will Go the Limit"

A terse letter, but full of dynamite, is that which comes from W. Griffith Mitchell, manager of the Majestic and Family Theatres, Port Huron, Mich. Read it:

"Congratulations to your new editor and his splendid editorial. The Majestic and the Family, Port Huron, will go the limit in driving home the slogan, 'Go to the movies often in September; it is the industry's 'show you' month.'"

"Will go the limit"—that sounds good.

The South For It

M. S. Hill, of the Theatre Department, Southern Enterprises, Inc., Atlanta, says that the campaign "represents the spirit of the Southern Enterprises in their effort to get the year started off advantageously." "Congratulations" and "success," he says.

That means it will go over in the South.

Read what another Southern Enterprises man says—every word of it. He's R. B. Wilby, district supervisor, with headquarters at Birmingham, Ala. This is his letter:

"I do not think there is any question about the correctness of both of Mr. Welsh's propositions: that the 'disaster' of last year—and right now!—came from poor pictures, and that the one important thing to the whole industry is to show the greatest possible number of people that pictures will meet their expectations again.

"Build Up Confidence"

"There has been so very much exploitation of good titles tacked to the front of boring productions that the people-who-pay are entitled to be somewhat skeptical. We need to build up confidence in pictures as an amusement, and the only way to do that is through the Missouri formula. It looks like a self-evident proposition that the interest and attendance will greatly increase in any place where the exhibitors get the maximum number of people in to see some *real* pictures. And certainly the most desirable and profitable time to bring about that increase is at the beginning of the season.

"Last September the Strand, Birmingham, had some luck with a 'big month' scheme in September. With really good bookings for this year, it expects to push the same idea very much harder in the belief that the returns will continue through November and December. We had planned to do the same thing in Montgomery.

"May I suggest that a 'service section' devoted to just Mr. Welsh's idea by Epes

"Millions for the Exhibitors"

Wilmington, N. C., August 9.

BY WIRE *to Moving Picture World*

Hearty congratulations upon springing the only constructive idea of the year so far in your editorial of August 12th. I am going to publish it in its entirety and follow with the extracts as suggested.

This suggestion can make millions for the exhibitors of America if they will follow it.

D. M. BAIN,
Chief of Publicity Howard Wells Amusement Company.

Winthrop Sargent would add to the exhibitors' interest in the proposition?"

"A self-evident proposition," Mr. Wilby calls it; who will disagree?

Says New England

How about New England? Read the letter of W. C. Benson, resident manager of the Laurier Theatre, Woonsocket, R. I.:

"Was very glad to get the advance proof of the editorial, although I would have read it in the next issue, as nothing in the old World gets by me, for I always read it from 'kiver to kiver.'

"In regard to the editorial, it strikes me as a step in the right direction, and a long one at that. Mr. Welsh is certainly getting away to a good start and I hope to read a great many more good things from his pen.

"I shall adopt the slogan, 'Go to the movies in September, etc.' and give it liberal space in my lobby, slide and program advertising."

That's the answer—"give it liberal space in my lobby, slide and program advertising."

From the Exploiteers

Yes, the exhibitors' exploitation men are enthusiastic. C. B. Frost, director of publicity, Rowland & Clark Theatres, Pittsburgh, sent us the following:

"A good beginning is half the battle and if September goes right, it will be an augury of a good complete season. It will be a case of momentum carrying over the other months from the proper kind of a start that has been made. Real pictures in September will solve the situation. The people are hungry for them and if they are not given them, there will be a reaction which will be extremely difficult to overcome."

This is a call to arms from John W. Creamer, exploitation director, Strand-Empire Theatres, the W. P. Cuff Enterprises, Chillicothe, Mo.:

"Your slogan hits the nail right on the head. Come on, everybody, let's get behind Mr. Welsh and put this thing over with a BANG. We can do it. Come on, you big producers, and shoot us out some good trailers, with or without scenes of your fall attractions. Furnish these free, along with posters, banners, etc.

"But everyone must back this up with worthwhile productions. Screen your September program in advance as far as possible. Then let the world know what you have.

"You can count on my doing my share in waking this town up."

We'll wake the whole world up.

The Answer

The other day we ran into a friend we hadn't seen for months. After the usual questions, we asked: "Seeing many motion pictures nowadays?"

"Why no," was the reply. "I haven't been as often as I used to. Been kept pretty busy."

"But weren't you just as busy last winter?"

"Why, yes, I suppose I was. Well, I guess I got out of the movie habit."

That's the answer! How many of your patrons "lost the habit" last year?

Wake 'em up! Shake 'em up! Let 'em know that a new season is here, a big season, with great pictures.

Tell 'em that September is "Show You" month—and then show 'em! Get that habit working for you again.

To Help Hays

The Author's League of America announces it has offered its co-operation to Will H. Hays, and that Mr. Hays has accepted. Arrangements being made for a get-together meeting to be held within the near future.

Sees Improvement

Business Conditions Picking Up in Southeast, Says Craver

R. D. Craver, president of Associated First National Pictures, Inc., of the Southeast, with headquarters at Charlotte, N. C., served on the Rotating Committee of Associated First National Pictures during the past week.

"Business conditions are improving in the Southeast," said Mr. Craver. "Building operations are picking up. Many new theatres are being built, especially in the small towns. Many of the mills and big industrial plants are installing equipment. In our section we consider First National attractions the best of any. Every progressive exhibitor is making money and getting by with First National pictures. 'Smilin' Through' has gone well in the Southeast. So has 'Sonny.' Other big pictures are doing big business."

Mr. Craver, who is an old-time showman, has been interested in motion pictures since 1897. He now owns the Broadway Theatre at Charlotte.

RevellMadeReceiver

E. J. W. Revell has been appointed receiver for Palmore & Homand, Inc., motion picture distributors, on an order signed by Judge Stein in Circuit Court No. 2, Baltimore, on July 27, on a petition filed through Mr. Revell and the law firm of Richard B. Tippett & Son, for Leo H. Homand, a partner in the corporation.

Threat Alleged

This firm is one of the oldest releasing organizations in Baltimore and has for many years conducted a State rights business in this territory. It is claimed that the firm is insolvent and it is also said that a threat has been made to seize the new building of the company at 240 Fallsway. Bond for the receiver was fixed at $10,000. When the corporation was organized October 20, 1921, it took over the business of Roy B. Palmore and Leo H. Homand.

First National-Goldwyn Plan Off

THE contemplated merger of interests by Associated First National Pictures, Inc., and Goldwyn Pictures, Inc., is definitely announced by the former as impossible of solution. The statement reads:

"After a thorough consideration of the contemplated contract between Associated First National Pictures, Inc., and Goldwyn Pictures, Inc., both companies have reached the opinion that the difficulties involved in a contract of this magnitude are so many that it is better at this time not to conclude the deal."

The two companies, as stated many times, were working on an arrangement whereby First National would distribute Goldwyn pictures, making the latter purely a producing organization. Now the method of Goldwyn distribution remains as heretofore. The company has twenty heralded features for the coming season.

Plans Maturing

Meeting Soon to Be Held at Which They Will Be Finally Sanctioned

Plans for the close co-operation of different civic organizations throughout the country with the moving picture industry to give the people of many sections a closer understanding of the industry's workings and of its desire and ability to be of great assistance in the betterment of conditions of the people everywhere, as well as a method of amusement, are understood to be maturing rapidly, and reports state that early next week there will be a meeting in the office of Will Hays where final plans will be decided.

It is understood also that the civic organizations will advise with Mr. Hays constantly along what lines the industry can best serve the people, and the kind of pictures that will be most acceptable. It is believed that in this way there will be less friction occasioned by censorship in various localities, and good feeling will be everywhere engendered.

Not a Candidate

Rhodes Declines Wisconsin Renomination—Exhibitors Against Hoy

Dame Rumor, rushing in from the West with a flurry of her skirts, brings the news that Joseph G. Rhode declines to be a candidate for a third term as president of the M. P. T. O. of Wisconsin despite repeated requests, because of his business interests. As the story goes, much pressure was brought to bear on him at the last directors' meeting in Milwaukee on June 14, but Mr. Rhode found it impossible to continue. This left the field wide open and speculation is rife as to who will succeed him.

Coincident with the arrival of Dame Rumor came a letter from the Wisconsin organization containing a resolution adopted at the directors' meeting, which terms the Hoy Reporting Service "a pernicious encroachment upon the privileges and rights and liberties of the individual exhibitor," and insists it will not be recognized in Wisconsin as a medium of adjustment.

Hays Impressed

Nothing Is Wrong With the Motion Picture He Says

Will H. Hays returned to his office at 522 Fifth avenue, New York, after an absence of three weeks, during which he made his first visit, since assuming his present post, to Hollywood, the motion picture capital of the world.

"I wish that everyone in the country might have the intimate insight into the purposes and activities of this great industry that I had during the week I spent out there," said Mr. Hays. "I thought I had some adequate conception of the immensity of the industry, but I was wrong. I did not even begin to realize the physical vastness of the thing."

"What, if anything, did you find wrong with motion pictures?" Mr. Hays was asked.

"Nothing is wrong with motion pictures—except youth," was the prompt reply. "Whatever mistakes may have been made (and no one denies that there may have been mistakes) were the errors of youth. The motion picture has already accomplished the most wonderful things, and before long its severest critics will be warmest in its praise."

Schleiff Promoted

Succeeds to Position Made Vacant by Advancement of J. J. Doolittle

A triple announcement was issued this week from the executive offices of the Selznick enterprises. It contains the information that Joseph W. Schleiff has been appointed assistant to Lewis J. Selznick, carrying the official title of assistant to the president of Select Pictures Corporation.

Mr. Schleiff, in his new capacity, occupies the position formerly held by E. J. Doolittle, who has been advanced to the position of export manager.

Adalbert G. Volck has been appointed assistant to Myron Selznick, succeeding Mr. Schleiff, and carrying with the office the official title assistant to the president of Selznick Pictures Corporation.

The changes become effective Oct. 1.

State Fuel Bodies

Must Be Watched by Exhibitors to Prevent Theatre Closings

Although fuel will be very short next winter and it will be necessary to conserve every pound of coal mined, it is not anticipated that any order will be issued requiring the theatres of the country to close one day a week as they did during the war. Plans for handling the coal situation next winter are being whipped into shape by the fuel distribution committee headed by Secretary of Commerce Hoover. The fueling of the railroads will be handled directly by this committee, but the distribution of coal within the various states will be cared for by fuel committees to be appointed by the governors.

If any orders are issued next winter requiring the theatres to close to conserve fuel, they will be issued by the governors of the states. It is not anticipated that the shortage of coal will be such as to make such a step necessary, but there are always some officials who are anxious to make a showing before the public at the expense of the picture theatres, and it would be well for the industry throughout the country to keep a careful watch upon coal conditions in each state in order to forestall any possibility of such action.

Sees Better Business

Guy Wonders, of the Rivoli Theatre, a big first-run house of Baltimore, was a recent visitor at the offices of Associated First National Pictures.

"I believe that business will come back this season with a big wave of prosperity," he said. "With the idea of a big business revival we closed the Rivoli in order to install a $50,000 organ and to make other improvements totalling $100,000."

"Human Hearts" a Winner

In New York, in the Middle West and on the West Coast, where it is being presented at prelease bookings, "Human Hearts," the Universal-Jewel production of Hal Reid's famous play, is establishing itself as one of the great pictures of the year, reports indicate.

In New York, the picture is in its second week at the Central Theatre. Andrew J. Cobe, manager of that theatre, reports that the picture has surpassed his expectations, despite an unusually strong opposition line-up. The second week started off even better than the first.

Foreign Embargo on Artists Significant, Says Brady

"Outbreak of a Feeling That Has Grown Against American Films"

EUROPE sent me back here with a message," said William A. Brady, "and in telling it I feel as I imagine a reporter does who runs across a big story and treats it enthusiastically, not because it hits him personally, but because he knows it's important."

Mr. Brady, back in his New York office after three months in Europe, sat forward and exercised his famous gift for making the subject immediately in his mind, seem at once the most vital and significant thing in the world.

"A few days ago Great Britain placed an embargo upon American artists. I wonder, do you really know what that means? Do you know that this act is the first outbreak of a feeling that has been steadily growing in all European countries against American productions?

"The reason is plain. The European producer says to me, 'Every time I go to America with a new picture, hire a fine room in a hotel for showing it, invite exhibitors, provide music and the best lights available, what happens? Nobody comes. Outside on the sidewalk the only man who did intend to come is discouraged by some other showman who tells him that no foreign production is worth looking at, much less buying.

"'On the other hand you bring your pictures over to England for trade showings and we fill the houses.'

"I have no opinions in this controversy," Mr. Brady emphasized. "I have been warned of a danger that threatens and I am passing along the warning. European countries are aware that 25 per cent. of our business here is foreign trade. They know that we have used nearly every river and tree in this country and that we are searching outside for new backgrounds. They are preparing to prevent any further encroachment on their resources unless we show some interest in what they are making.

"And they are learning to make good pictures."

Mr. Brady explained that he had spent three weeks in looking at foreign pictures, had seen everything from the first childish Russian attempt to the latest German imitations of American pictures.

"It is only a matter of knowing what the American public likes that hinders the Germans from making some of the most sensational strides ever recorded in picture production. Already, as you know, Germany has instituted a law which compels the exporting of twice the amount of film imported. And in all these countries it is the one-man system that is responsible for establishing such laws.

"Foreign producers are strong in their faith in their own facilities. France points to 'Les Miserables' as an example of what it can do; Italy cites 'Quo Vadis.' Germany is equally sure of her success, given a little time.

"Now then, what can be done in this country to renew the confidence of these foreign nations in our attitude toward their productions? The first step has already been taken.

"A few days ago a new company was incorporated at Albany under the name of International Pictures of America, Inc. The object will be to place foreign trading of pictures on a sounder basis. On its board of directors each foreign country will have one or more representatives. Already two of the countries have promised to enlist.

"This announcement is of peculiar interest to the independent American producer. It means a remedy for the situation which has been his frequent complaint. It means that his product will have a chance in Europe, and that he will have a direct means of approach to the foreign exhibitor.

"The International Pictures of America, Inc., will not plan to undersell American producers. But the object is to make secure the sale of foreign productions in this country and in accomplishing this, they will be ready for any emergency." Mr. Brady paused to make this statement more impressive.

"Unfortunately, the reputation of the American producer has been dragged in the dirt in some of the foreign cities," he continued. "Men without principle have gone over to Europe, representing themselves as belonging to a first-rate producing company, and have started production only for the purpose of getting some capital and then skipping the country. This has been done too many times. The European is losing confidence in American companies. The showman who is able to see farther than his nose will discern the danger, and when the opportunity comes for renewing the confidence of foreign producers, he will grab it!"

MARY KELLY.

Court Attitude on Film Receivership

JUSTICE FINCH, of the New York Supreme Court, in a decision just handed down, while refusing to appoint a receiver for "The Eternal Mother," points out a way that will afford Eugene Spitz certain relief pending the trial of his suit for an accounting and injunction restraining the production of the play. In his decision Justice Finch says:

"It is clear that the plaintiff is entitled to some relief for the protection of his substantial investment pendente lite. I am very loath, however, to appoint a receiver, particularly where the receiver is expected to manage the exhibition of a motion picture, for the practical reason that it is impossible for such a business to be handled adequately by one who is not accustomed to it. The plaintiff is not entitled to more than is necessary to protect his interest. The objection is strenuously urged by the plaintiff that the furnishing of a bond by the defendant will not be sufficient protection, because owing to the facility with which copies can be made, it is almost impossible to guard against the danger of secret and undisclosed returns, which it would be beyond the ability of the plaintiff to discover.

"It seems to me, however, that the following will work out protection for the plaintiff and at the same time not unduly hamper the exhibition of the picture: The plaintiff to have access to all the books and doings of the defendant; the proceeds of the business to be deposited in a depositary to be designated by the Court, and the defendant to submit himself to examination and cross-examination as to any transactions of the defendant in connection with the picture in question. Upon the argument the defendant offered to permit the plaintiff to inspect his books and records and to submit to such an examination before a referee. The order also to contain a provision that the defendant be enjoined from disposing permanently of the rights of the picture or from making contracts with reference thereto pendente lite except as approved by the plaintiff, or, in the event of a dispute, by the referee."

Receiver Explained

Order Issued After Trustee for Allen Reported Objections to Delay

IT is understood that the receivership order issued by Justice Middleton at Osgoode Hall, Toronto, for Allen Theatres, Ltd., was granted after G. T. Clarkson, trustee of the company, had reported that objections had been taken at the last meeting of creditors on June 27 by certain creditors against an extension of time for payment of accounts. Other objections had been lodged with him subsequent to that date, when a general meeting of the creditors had been held, regarding the eligibility of votes and respecting the legality of the claims voted upon at the meeting.

Mr. Clarkson outlined the two proposals which had been considered at the meeting. One proposition provided for an extension of time and for the advancing of several large sums by important creditors. It was reported that Associated First National had offered to advance $100,000 and that George Perkins, of Perkins Electric Company, Montreal, had offered $25,000. Other loans were suggested, it was intimated. The other proposal was from Famous Players Canadian Corporation, to purchase the assets of Allen Theatres providing the extension of time was not agreed upon.

Adam Ballantyne, K. C., appearing for the debtor company and some of the creditors, suggested that an order be issued by the court on the trustee's report to provide a receivership. There were four petitioning creditors and no apparent opposition to the order was made at the hearing. Justice Middleton then decided to grant the ruling, G. T. Clarkson being appointed authorized trustee, after which the offer of Famous Players Canadian Corporation was filed with the court. J. M. Bullen appeared for this corporation.

Stanley Takes Aldine

The Stanley Company of America has completed negotiations for the taking over of the Aldine Theatre, at Nineteenth and Chestnut streets, Philadelphia, which was opened last November. The company will assume the direction of the house late in August.

The Aldine, which was illustrated and described in the Moving Picture World of December 10, 1921, is a modernly equipped theatre in every respect, supplied with the latest appliances, and seats 1,600, with the latest type of comfortable, roomy chairs.

Theatre Broken Into

Safe-crackers broke into a safe in the Martz Theatre at Tipton, Ind., last week, and stole $155 in cash and several valuable papers belonging to Clyde Wilson, manager.

Bare Legs Preferred to Silky Ones

Toledo, Ohio, July 31.

Sir: Flappers of Ohio may gaze undisturbed at the bare, sinewy limbs of Reginald Denny, shown in "The Leather Pushers," fight film, but the state's young men will not get "even one glimpse" of the "million dollar legs" of Mlle. Mistinguette.

The long scissors of the triumvirate constituting Ohio's film censor board, on Monday amputated the silk-encased legs of the French beauty from a news film showing her landing in New York. Mlle. Mistinguette's skirt was too short, the censors ruled.

Reginald Denny, stripped for the prize ring, as he appears in his latest film, was passed by the woman censorship board.

Yours for a glimpse.

BERT WOODS.

Has $250,000 Capital

A new production organization has been formed at Orlando, Fla., under the name of the Associated Authors' Production Company, and will begin the erection of a modern studio within a few weeks. The company is headed by John C. O'Loughlin, and will start with a capital of $250,000. Two stories of Hapsburg Liebe will be produced, "The Clan Call," and "The Broad Road," also a picture from the scenario of George Allen England, "The Man Hater."

"Bright" Idea Flops

A certain vaudeville agency with headquarters in New York and Chicago this week sent out circulars to exhibitors in the smaller cities east of the Mississippi River, purporting to show the "theatre owner a way out of his predicament." This agency is seeking to line up picture houses for affiliation with its circuit, offering to furnish acts on a speculative basis. When called upon by a representative of Moving Picture World, the head of the agency admitted that his efforts to annex picture theatres was meeting with little or no success to speak of.

Robbers Get $100

Three young men, two of whom were armed, held up the ticket taker and cashier of the Powhattan Theatre, Maplewood, Mo., Wednesday night, July 19, escaping with about $100. The owner is W. B. Powhattan, of Greeley, Col.

$240,000 Judgments

Vendome Theatre Company Defunct—Plan for Building Abandoned

Elmer Q. Lockyear, judge of the Vandeburg county probate court at Evansville, Ind., has awarded judgments aggregating more than $240,000 against the Vendome Theatre Company, of Evansville, to the International Steel & Iron Company and seven other defendants. The court also ordered the property of the theatre company sold before August 31.

The defunct company started to erect a $1,000,000 theatre building at Third and Sycamore streets, Evansville, about a year ago. Work on the building was stopped several months ago after the company had failed to sell sufficient stock to enable it to complete the construction work. Several suits have been filed to recover money subscribed by the stockholders and a number of efforts have been made to reorganize the company to complete the building.

Business Looking Up

Paul D. Mooney Returns Optimistic From Trip to Key Cities

Paul D. Mooney, general manager for Louis B. Mayer Productions, Inc., which releases through First National, has just completed a trip to seven large key cities in the interests of "One Clear Call." During his trip he conferred with First National exchange managers, and also interviewed bankers and business men.

"Detroit, Cleveland, Dayton, Youngstown, Columbus and Cincinnati show a decided increase in employment in June over May," he said. "Building activities are developing to such an extent that shortage of skilled building craftsmen is becoming apparent. Extreme hot weather has hastened the wheat cutting in Kansas, Nebraska and Iowa, which, coupled with the transportation difficulties, has caused labor shortage in the harvest fields.

"Bigger sales and practically all the wholesale and retail business point to a steady and marked improvement in the industrial situation throughout the Middle West. Not alone is the improvement a marked one, but it is steady and gives every indication of being based on sound and solid foundation. In view of the falling prices, the money totals, although only slightly higher, show a much larger quantity of merchandise as being sold."

Mrs. Shauer Dies

Mrs. Anna Shauer, mother of E. E. Shauer, head of the foreign department of Famous Players-Lasky Corporation, died August first at the home of her daughter, Mrs. Morris Kohn, at Nanuet, N. Y. Mrs. Shauer, who had been ill for some time, was in her eighty-fifth year.

Gleichman's Injunction Against Paramount Is Annulled by Court

JUDGE RICHTER of the Detroit Circuit Court on August 5 dissolved the temporary injunction previously granted by Judge Jayne, against the Famous Players-Lasky Corporation from furnishing Paramount pictures to John H. Kunsky. The suit was brought by Phil Gleichman, of the Broadway-Strand Theatre, based upon a five-year franchise made with Paramount on September 28, 1919. The plaintiff claimed first choice of all Paramounts.

The disputed paragraph in the contract follows:

"3. The exhibitor hereby agrees to contract with the distributor for and to exclusively exhibit in the said theatre for the period of five (5) years from the 28th day of September, 1919, motion picture productions released by the distributor, and to fill the entire time of the said theatre with bookings of the productions of said distributor, the said contract and bookings for the first year of said term being covered by agreement of even date herewith, and the said contract and bookings for subsequent years of said term to be made upon the basis of the standard practice for such years established by the distributor and upon terms and conditions similar to those applying between the distributor and theatres of like seating capacity, location and standing, and the distributor hereby agrees to contract with the exhibitor from year to year for exhibition of motion picture productions released by the distributor for the said period of five (5) years from the 28th day of September, 1919, upon terms and conditions similar to those applying between distributor during such years to theatres of like seating capacity, location and standing."

Judge Richter found that the contract "clearly requires the plaintiff to fill the entire time of the theatre" with Paramount pictures, but that "nowhere in the contract is there any agreement that the plaintiff should have the exclusive right to exhibit" Paramounts, or to have first call on them, "unless such right is given under the clause, 'upon terms and conditions similar to those applying between distributor during previous years to theatres of like standing, seating capacity and location.'"

It is the contention of the plaintiff that these clauses as construed by the parties to the agreement, gave to the plaintiff the right to the first choice of the productions produced by the distributor, and it is further the contention of the plaintiff that this construction is borne out by the contracts and conduct of the parties. This is denied by the defendant.

Mr. Gleichman contends that the mother contract or franchise requires that Famous supply him with pictures for fifty-two weeks for the next two years. He contends further that he is entitled to the choice of the pictures which was the practice for the past three years, and that while it does not specifically say "choice," it does not alter the situation inasmuch as the contract does say "and the said contract and bookings for subsequent years of said term to be made upon the basis of the standard practice for such years established by the distributor."

In other words, Mr. Gleichman states: "The standard practice for the first three years under my franchise was to give me the choice of the pictures and this is to be carried out during the balance of the franchise period which has two years yet to run. I'll grant that Mr. Kunsky can pay more for pictures than I can by reason of his larger seating capacity, but that does not alter my contract in the least."

Mr. Gleichman has not fully decided just what legal steps will be taken. The case will no doubt be heard on its merits in circuit court and it may be that he will appeal for a temporary injunction before the State Supreme Court at Lansing.

Austria Likes U. S. Pictures But Money Bags Are Empty

Prague, July 16.

A CAREFUL survey of film conditions in the various states which formerly constituted the Austro-Hungarian monarchy, reveals a curious and interesting situation. There is a growing demand for American pictures, but the demand at this time at any rate has little practical significance because of the depreciated currency. The territory sold consists of Austria, as it exists today, Hungary, Czecho-Slovakia, Poland, Jugo-Slavia and the "Balkans," which means Bulgaria, Rumania and Greece. Eleven copies to this territory is considered a good sale. The country with the best exchange is Czecho-Slovakia, which buys three copies, two for what used to be Bohemia and one for Slovakia. Prague, the capital of Czecho-Slovakia, has about twenty exchanges.

Czecho-Slovakia is a promising country for the American exporter. Her population is intelligent and progressive and very fond of pictures, but the development of the industry is hindered by curious legal and political conditions. The very fact that the crown here is worth from ten to a hundred times more than the money in the adjacent states, has hurt the country's commercial relations with its neighbors and has caused a great deal of unemployment. A license to show pictures has little value, because it is always issued for a short term and may be transferred at the pleasure of the government from one man to another without much notice or formality.

The city of Prague is full of men wearing every kind of allied uniform. These men are called "legionaires." They turned their back on the Austrian colors during the war and joined whatever allies were on the other side. They refuse to discard their uniforms and clamor for recognition of their services. The government seeks to pacify them in every possible way and one of the favorite ways is to hand them "concessions," as they are called here, to run motion picture houses. An exhibitor may have built up a good business and confidently look for a renewal of his concession, when he gets notice that his concession has been granted to a legionary, who expects to take possession in a week. The exhibitor may move out and take his belongings with him or he may compromise with the new "concessionaire" and make him a partner on the best terms he can get.

One cannot wonder under the circumstances, that the science of exhibition is in a crude and primitive state, despite the fact that more pictures are sold through the Prague exchanges than any other in the young republic. Among the prominent exchanges in Prague are the Slavia, the Moldavia, the Tricolor and the A. B., which latter concern specializes in American pictures, generally bought in Berlin.

An exhibitor here and in the neighboring states is obliged under severe pains and penalties to be personally present at his theatre from 2 o'clock in the afternoon until closing time. W. S. B.

'Team Work,' Urges Mandelbaum

Moving Picture World has arranged for the exclusive publication of a series of views of prominent exhibitors on next season's outlook, as gathered by Associated First National Pictures, Inc. This week E. Mandelbaum, original First National franchise holder, of Cleveland, offers suggestions.

"Business for the forthcoming season is a condition, and not a theory, confronting us. We know just where we stand. We are the masters of our own fate. If we put our shoulders to the wheel and work hard and WORK TOGETHER everything is going to be all right. If we don't, then we are only harming ourselves. And, of course, after what we have been through this summer, we naturally look forward to the coming season as the only ray of light which gives us courage.

* * *

"A great deal depends on the quality of the pictures that are offered. This is up to the producer. Give us something like 'Smilin' Through.' give us big attractions that make the public talk and we will do the rest. Our public is ready for GOOD pictures—for BIG pictures that mean something. Business conditions are close to normalcy, and the public is ready to patronize the picture houses; but the public is interested only in such pictures as are worthwhile.

* * *

"It strikes me that what we need in our industry right now is TEAM WORK. Exhibitor organization is, in my opinion, the most vital thing confronting the industry. By 'organization' I do not mean simply to join a local, a state, or national organization. Organization means much more. It means closer co-operation with your competitor and all fellow exhibitors; forgetting petty jealousies; working for the good of the whole, no matter how one is affected personally for the moment.

* * *

"In the long run unselfish co-operation is bound to bear its fruits. By denying ourselves trifling advantages we will get big returns if the object to be attached is beneficial as a whole. In union there is strength. If every state in the United States worked separately and independently, what would become of our Republic? And if every exhibitor is going to work separately and independently, wherein will the strength of the industry lie?

* * *

"We of the motion picture industry are a big family, growing with tremendous strides. If our growth is to be in the right direction we must work together as a family striving for right."

Opens New Theatre

Many Compliments for Exhibitor Official at Lyndhurst Ceremony

A representative gathering of the film world and the residents of Lyndhurst and Rutherford, N. J., assisted John T. Collins, national treasurer of the M. P. T. O. A. and first president and one of the founders of the New Jersey exhibitor organization, in opening his new Lyndhurst Theatre on August 1. Mr. Collins is president of the North Jersey Theatres Corporation, which built and will operate the theatre. It seats 1,000, is modern in every respect and the third in Collins' growing chain.

The dedication ceremonies included an address by Mayor Woods, of Lyndhurst, who praised the industry, R. F. Woodhull represented the New Jersey exhibitors, telling of the sterling reputation of "John T." and giving him a Tiffany watch, a token of the esteem and love of brother exhibitors.

Those present included A. J. Moeller, of the M. P. T. O. A.; Harry Manus, Foster Moore, of the Jans office; Charles F. Kenneth, of First National; H. Gebhardt, of Famous Players; Bill Benson, of the American Releasing Co.; P. Lynton, of Pathe; H. Noble, of Educational; John F. Clarke; noted vaudeville performer and a personal friend of Mr. Collins; R. F. Woodhull, state president, and Sidney Samuelson, state secretary.

Buys Most Film

Canada Takes Largest Share of Positive Film in May—Raw Stock to Japan

More than 15,000,000 feet of film were exported during May, according to the Bureau of Foreign and Domestic Commerce. Positive film, of 9,825,625 linear feet, valued at $451,987, was shipped. The best market for this class of film was Canada, whose imports totaled 1,425,096 feet, valued at $81,266. Other large exports were 1,046,664 feet, valued at $58,547, to Argentina and 1,353,267 feet, valued at $57,452, to Australia.

Exports of unexposed raw stock amounted to 4,297,296 feet, with a value of $121,664, of which 2,116,436 feet, worth $61,635, went to Japan, and 1,380,596 feet, valued at $39,647, to England. Shipments of negatives amounted to 1,016,416 feet, with a value of $63,299, of which the largest exports were 324,053 feet, valued at $25,612, which we made to England.

Bans Sunday Shows

George Avery, mayor of Martinsville, Ind., has served notice on the exhibitors that Sunday performances will not be permitted. The order is taken as a fulfillment of a pledge he made during his campaign. The citizens are about equally divided on the subject and the mayor's order is expected to start a warm fight.

Pictures in Churches

Lathrop to Urge Their Use Before General Convention of Episcopals

Moving pictures as part of the regular work of the Episcopal churches throughout the country will be urged at the general convention of the Church in Portland, Oregon, in September, by Charles N. Lathrop, secretary of the Social Service Department.

Invoking the aid of Will H. Hays, Dean Lathrop has had placed at his disposal all the resources of the Hays organization to illustrate the spiritual values that lie in the films. He has secured a large hall in the Portland auditorium, adjacent to the room in which the convention delegates from all over the world will lunch daily.

In this room there will be daily exhibits of moving pictures illustrating various phases of church work in the United States, as well as in China, Japan, Africa, Alaska and elsewhere. Mr. Hays donated to Mr. Lathrop the use of a series of films on religious subjects and, in addition, has turned over to him for first run several new films of a secular nature which will illustrate the character of moving pictures which it is aimed to produce in response to the demand for a "cleaning up of the movies."

Besides these there will be films showing various phases of social service work — medical, charitable, social, sanitary, etc.—and there will be on hand various makes of moving picture machines adapted to Sunday school and church work with competent men to instruct rectors in their use.

Picture Is Attached

Suit has been filed in the New York Supreme Court by Allan Deutsch, of 198 Broadway, on behalf of Leon Nissin Taranto, against the Societa Anonuna Industrie Cinematografica to recover $2,955 alleged to have been advanced by the plaintiff to the defndant, on an alleged contract which it is charged was breached by defendant. On the allegation that the defendant is an Italian corporation, Taranto obtained a writ of attachment on June 23 last against the motion picture, "Man's Paradise."

MacIntyre to Tokio

Robert E. MacIntyre, for three years special representative of the department of distribution, Famous Players-Lasky Corporation, sailed last week for the Orient, having been appointed by E. E. Shauer, general manager of Paramount's foreign department, to the position of assistant to Thomas D. Cochrane, general manager of the new Paramount organization.

Senate Committee Reduces Rate On Sensitized, Unexposed Film

THE Senate Finance Committee discussing "photographic and moving-picture films, sensitized but not exposed or developed," on August 4, decided to make a slight reduction in the rate previously recommended by it to the Senate. There has been a vast amount of argument for and against the tariff on raw stock film, and both sides has been presented.

The bill as it was adopted by the House provided that a rate of 20 per cent. ad valorem should be assessed against imported film of this character. This rate was intended to be applied, not on the foreign valuation as under the existing law, but on the basis of the value of American film stock character.

The Senate is opposed to the so-called American valuation plan and in redrafting the McCumber-Fordney tariff bill the Senate Finance Committee wherever possible converted the ad valorem rates into specific rates, and in the case of film stock it provided a rate of ½ cent a foot on standard film, with the proviso that all other widths shall pay duty in proportion thereto.

When the matter was again presented to the committee for consideration on August 4, it was decided that this rate was somewhat high and it was reduced to 4/10 cent a foot, standard width. It seems altogether likely at this time that the new rate will meet the approval of the Senate for it is the attitude of a large number of Senators that rates in the McCumber-Fordney bill are too high.

To date no action has been taken to change other rates applicable to films, and it is possible that the original recommendations of the finance committee as contained in the bill as reported to the Senate will be approved with little or no debate. These rates are as follows:

Photographic-film negatives, imported in any form, for use in any way in connection with moving picture exhibits, or for making or reproducing pictures for such exhibits, exposed but not developed, 2 cents per linear foot; exposed and developed, 3 cents per linear foot; photographic-film positives, imported in any form, for use in any way in connection with moving picture exhibits, including herein all moving, motion, motophotography, or cinematography film pictures, prints, positives, or duplicates of every kind and nature, and of whatever substance made, 1 cent per linear foot (house rate, 30 per cent. ad valorem, American valuation plan): provided, that upon the importation of photographic and motion-picture films or film negatives taken from the United States and exposed in a foreign country by an American producer of motion pictures operating temporarily in said foreign country in the course of production of a picture, 60 per centum or more of which is made in the United States, the duty shall be 1 cent per linear foot (house rate, 25 per centum ad valorem, American valuation plan), and the secretary of the treasury shall prescribe such rules and regulations as may be necessary for the entry of such films or film negatives under this proviso: Provided further, that all photographic films imported under this act shall be subject to such censorship as may be imposed by the secretary of the treasury.

The rate on photographic cameras and parts thereof as contained in the pending bill is 20 per cent. ad valorem. The rate on photographic lenses and mountings is 45 per cent. Carbons used by exhibitors will be dutiable at 45 per cent. ad valorem.

Fox Company Replies to Charges of Reissuing Under New Titles

WASHINGTON, D. C.—The question whether the re-issue of an old film under a new title, without disclosing that the film is a re-issue, is an unfair method of competition, will be settled shortly by the Federal Trade Commission as a result of the complaint issued on August 8 against the Fox Film Corporation, of New York.

The complaint charges that, in 1919, the Fox Film Corporation selected several photoplays which had previously been produced by it and exhibited throughout the United States and which, therefore, as re-exhibited would, under the custom of the trade, be re-issues, and gave them new titles. Fox has thirty days in which to file an answer to the charges. Then a date for a hearing will be set.

The dispatch places Fox Film in a false light, it is claimed by that company. Having first named Fox Film as an offender and having mentioned the name of no other producer or distributor, the dispatch enumerated a number of instances of complaint to the commission with reference to reissued pictures. The effect was to make it appear as though Fox was charged with all the alleged misleading presentations of pictures. This is, however, contrary to the fact and highly unjust to Fox, as that company is involved in only one case brought by the commission.

The dispatch stated that "The commission's policy was determined upon following the visit of all its members in a body to two local theatres exhibiting films bearing the same title and ostensibly purporting to portray the characters and atmosphere of a world-famous novel. One film was found to accurately interpret the characters of the novel, it was said, while the other bore no resemblance whatsoever to the book, and, in the opinion of the commission, the title was employed solely in a deceptive sense."

So far as Fox Film Corporation is concerned the only matter in which it is involved with the Federal Trade Commission is the following:

In 1915-1916 Fox Film Corporation produced three pictures, "A Yankee Way," "The Love Thief" and "The Silent Lie." After these pictures had been withdrawn from circulation for two years they were re-edited and re-issued in the season 1919-1920 under the respective titles "Sink or Swim," "The Tiger" and "Camille of the Yukon." The pictures were known and leased to the trade as re-edited and re-issued pictures. They were served mainly to theatres in very small towns and to such neighborhood houses as could not afford to pay normal rental charges.

These re-issued and re-edited films have been off the market since December, 1920.

Fox Film Corporation is willing to stand by its acts in regard to the pictures made and distributed under its name, officials say. It is not willing that there should be any misunderstanding in this matter or that it should be made to appear as being solely responsible for the condition complained of by the Federal Trade Commission. The three pictures involved in the action have been off the market for more than a year. The various other complaints mentioned in the dispatch from Washington had nothing to do with this case, nor is the Fox company involved in it.

News from the Producers

By C·S·SEWELL

JEAN FORD

Formerly of the Goldwyn Company, who is now working in a big special on the West Coast.

Paramount Lists Big Picture

"If You Believe It, It's So," the story which was selected by the late George Loane Tucker to be his next production after "The Miracle Man" will be the Paramount release for August 14.

Thomas Meighan, whom Tucker had planned to star in the picture, has the stellar role.

"A wonder of an outdoor serial, photography great, Has none of this impossible stuff."
Clarence J. Severson
Liberty Theatre
Wolf Point, Mont.

Ruth Roland
in
"The Timber Queen"
Pathéserial

Complete Four Big First National Films

Four big pictures that will shortly be released by Associated First National Pictures, Inc., were completed this week. They are Joseph M. Schenck's production of "East Is West," starring Constance Talmadge; Richard Walton Tully's "Omar the Tentmaker," featuring Guy Bates Post; the Preferred Pictures, Inc., production, "Money, Money, Money," with Katherine MacDonald in the stellar role; and Charles Chaplin's latest and best two-reel comedy, as yet unnamed.

This output marks a record production week for First National on the West Coast. The editing, titling and cutting of each of these superpictures is now in progress and the date of their release will be announced within the next month. Each one of them will see the screen before snow flies.

Norma Talmadge is making great strides in "The Voice from the Minaret." Buster Keaton's industry knows no limits. Last week he completed "Day Dreams," and this vagary is now being cut and titled. He is now working furiously on "The Love Nest," a comedy that will be unique because there is not a single woman in the cast.

Now that she has completed "Money, Money, Money," her next First National release, Katherine MacDonald without an interruption will start on "The Scarlet Lily."

The cast that John M. Stahl has assembled for "The Dangerous Age" is an all-star aggregation in the true meaning of that phrase.

The Sennett Studio buzzes with industry these days. Ben Turpin is now at work on a hilarious burlesque on "The Shiek," to be known as "The Shriek." The next Billy Bevan-Mildred June comedy is to be called "When Summer Comes." "Homemade Movies," featuring Ben Turpin and Phyllis Haver, soon will be released.

The Murfin-Trimble feature, "Brawn of the North," featuring the wonder dog, Strongheart, is rapidly nearing completion.

Big Season for the Independents

By Arthur S. Friend

Once again, with the opening of a new theatre season, the independent exhibitors is asked to answer the question, "Shall the independent producer be permitted to exist?"

Instead of making this a business-like question, it has generally reached the exhibitor in the form of a purely sentimental appeal.

Distinctive Productions, as an indepedent producer, declines to make any appeal for its product on sentimental grounds.

If the independent exhibitor does not realize the inter-dependence of the independent exhibitor upon the independent producer, Distinctive has no especial means of impressing that upon him.

Speaking for Distinctive, I pass up the appeal based on sentiment because it is not sound. It has been made regularly each season in the past, but it has not been backed by good product. So naturally and properly the exhibitor placed no reliance on such an appeal.

I have never had any doubt, as a close observer of this condition, that the response of the exhibitor who values his business existence, to a campaign of independent producers backed by real product, would have been most complete and immediate.

I personally know a score of leading exhibitors who boldly kept dates open for independent pictures, because they believed it was their plain duty to keep independent production alive.

A similar spirit of boldness on the part of the independent producer—expressed in great pictures made without regard to expenditure—would have established the independent producer permanently and firmly, and gained the independent exhibitor a new sense of security in the conduct of his own business.

But the errors of the past are—in the past. The producer timidity of the last few years is over. On all sides independent producers are scouring the market for the best plays, the best players, the finest production talent. In a dozen instances the independent producer has outbid the program producer for rights to valuable material.

The coming amusement season is, therefore, the exhibitor's big chance. He can build an independent producing establishment that will stand him in good stead for all time.

The season, 1922-23, will be a memorable one—the first wherein the independent motion picture producer demanded his just share of business on a strictly competitive and strictly quality basis.

Washburn Engaged

Bryant Washburn is to be Viola Dana's leading man in her forthcoming Metro picture, "June Madness," written by Crosby George, and directed by Harry Beaumont. He will appear as the leader of a jazz orchestra in a roadhouse.

HOUSE PETERS

Makes a stalwart village blacksmith in "Human Hearts," his latest Universal-Jewel picture.

Keaton Family All in One Film

The "Three Keatons," for years one of the best known vaudeville teams in America, are re-united in Los Angeles, after a separation of five years. And the young man who made it possible for all three to appear together in a motion picture is none other than Eddie Cline, who is directing the frozen-faced one.

It appears that when "The Three Keatons"—Father Joseph, Mother Myra and Son Buster—broke up their stage company five years ago, due to Buster entering the films, they had made their final appearance before the public.

But in "The Electric House," Keaton's latest film for Associated First National, it was necessary that Buster have a father and mother.

"Why not your parents, just for old times sake," Director Cline said.

"A corking idea," replied the First National Star.

So in "The Electric House," which is scheduled for release soon, vaudeville fans, who remember the act, will see Father Joe and Mother Myra playing with their son.

Great Advance Bookings on "Timber Queen"

Pathe reports that not since "The Great Gamble" and "The Tiger's Trail" have Pathe serials released in mid-summer reached the pre-release volume of advance bookings won by "The Timber Queen," starring Ruth Roland. All other records are broken at every stage from six weeks to ten days before date of release.

New York Critics Praise "Fools First"

"Fools First," the Marshall Neilan production, released through First National, which is being shown at the Strand Theatre this week, received lavish praise from picture critics of the New York dailies. Following are some of the comments that were made:

New York Times—"There have been so many crook—as well as crooked—photoplays that one might say offhand that any attempt to do another crime-and-regeneration story in motion pictures was bound to fall into a well-known groove and run its stale course without arousing any particular interest. But Marshall Neilan's 'Fools First,' at the Strand Theatre this week, is a crook story that is interesting. It deals in crime and regeneration, but it doesn't run in a groove."

New York Tribune — "'Fools First' is one of the best pictures the Strand has had this season."

New York Herald — "Marshall Neilan's latest production, 'Fools First,' is as excellent a crook tale as one could imagine."

New York World—"We were thoroughly satisfied with most of the new photoplay. It is distinctly fine so far as its attention to detail is concerned. Mr. Neilan's conception of naturalness in specific characters' action is one of the very best things in our pictures today."

New York American—"Mystery is ever a fascinating element in drama, and never was there more of it crowded into a single film than in the picture under discussion now."

Morning Telegraph — "Marshall Neilan's latest picture is a crook story of the unusual sort, in many ways a screen novelty, and certain to be found decidedly interesting by those fortunate enough to see it."

The Daily News—"Besides being a tremendous sociological study, 'Fools First' is exceptional entertainment and were we listing our impression of the most significant pictures that have come from American studios, in 1922, Marshall Neilan's latest would be among the leaders, if not the first."

New York Evening Journal—"It is a novel variation of the theme of regeneration carried to the utmost degree."

New York Evening Telegram—"The action is laid in the underworld, but it resembles in no way the accepted stories of this type. The characters are primarily human and the director has achieved a noteworthy effect by making the players portray them in a reasonably human way."

Feature Snapshots in Pathe Releases

Pathe Exchange, Inc., announces that the latest issue of the screen "fan" magazine, "Screen Snapshots," No. 6, has been given an important position among the short subject features and the one serial episode scheduled for release the week of August 13. An interesting array of picture stars is seen in the current release, with a million dollar group of them performing at a Legion benefit.

Others shown in the issue are Blanche Sweet with her husband, Marshall Neilan; Al St. John in the role of hubby and daddy; William Farnum, surrounded by young admirers; Ruth Roland in an oddity; Edgar Rice Burroughs, author of "Tarzan," at work; Larry Semon, "stepping;" Pennsylvania College show; actors imitating favorite screen stars, and some of our four-footed celebrities.

"Cupid by Proxy" is the latest Pathe Playlet enhanced by the presence of the little star, Baby Marie Osborne. The cast includes Mildred Davis, Sunshine Sammy, Antrim Short, Mary Talbot, John Steppling, Kenneth Nordyke, Minnie Danvers and J. N. McDowell. "The Yukon Trail" is the fifth episode of the new Pathe serial, "The Timber Queen," starring Ruth Roland.

"Touch All Bases" is the current Hal Roach comedy, featuring Paul Parrott. Also in the offering are Jobyna Ralston, Eddie Baker and the Hal Roach comedians. "The Dog and the Fish" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

"Let's Go" is the current re-issued one-reel comedy, starring Harold Lloyd. The comedian is assisted by Bebe Daniels, "Snub" Pollard and others. Pathe Review, No. 168, features "The Marvel of the Egg," in which the microscopic camera reveals amazingly a chick in the process of creation.

Chicago to See Metro Specials

Unquestionable promise that the approaching season will be the greatest in the history of Metro Pictures Corporation is seen by S. A. Shirley, district manager for the distributing company in Chicago, who already has arranged for indefinitely extended runs of two of Metro's big new pictures in his territory.

The Rex Ingram production of "The Prisoner of Zenda" will be exhibited in the Roosevelt Theatre, Chicago, beginning late in August. In the Chicago Theatre, Viola Dana's initial appearance of the new season will take place early in September. Irvin S. Cobb's story, "The Five Dollar Baby," is Miss Dana's vehicle.

Director James Young (on horseback) and Producer Richard Walton Tully supervising one of the big scenes for Guy Bates Post's second film vehicle, "Omar the Tentmaker," a First National Attraction.

S. R. Kent Praises Paramount Specials

"'Manslaughter,' 'Blood and Sand,' 'The Old Homestead' and 'Burning Sands' are four of the biggest pictures we have ever put out." This statement was embodied in a telegram Adolph Zukor received last week from Sidney R. Kent, who has been at the Lasky studio for nearly two weeks conferring with the Paramount production executives on releasing plans for the coming season's product.

After seeing Fred Niblo's production, which June Mathis adapted from Vicente Blasco Ibanez's novel, "Blood and Sand," starring Rodolph Valentino, screened, he sent the following wire to Mr. Zukor: "'Blood and Sand' a positive knock-out. In my opinion it will take in more money for exhibitors than any other picture we have ever released. Niblo's direction marvelous, and work of Valentino, Lila Lee and Nita Naldi cannot be surpassed." After seeing Cecil B. DeMille's production, "Manslaughter," he again wired Mr. Zukor: "Screened 'Manslaughter' last night. By far DeMille's greatest production. Meighan's performance will stand as one of the greatest ever given on the screen. Work of Leatrice Joy close second."

Then came the screening of "The Old Homestead," featuring Theodore Roberts and an all-star cast, which was directed by James Cruze. "Screened 'Old Homestead' today," Mr. Kent telegraphed. "We laughed, we cried and we cheered, but it seemed that nothing we could say could give adequate vent to our feelings."

Concerning George Melford's production, "Burning Sands," from the novel by Arthur Weigall and featuring Wanda Hawley and Milton Sills, Mr. Kent wired:

"'Burning Sands' is a desert knock-out, five times the picture that 'The Sheik' was."

In the light of Mr. Kent's well-known reputation among his associates for conservatism in the judging of pictures, the Paramount executives feel strengthened in their faith in these four productions.

Big Universal Films Now Being Edited

Two Universal-Jewel productions of superior calibre have just gone into the editor's hands at Universal City, "The Flirt" and "The Kentucky Derby."

"The Flirt" was directed by Hobart Henley, with an all-star cast, including Helen Jerome Eddy, Eileen Percy, Edward Hearn, Bert Roach, Harold Goodwin, Lloyd Whitlock, William Welsh, Lydia Knott, Nell Craig, Buddy Messenger, Tom Kennedy, George Nichols and others. The Booth Tarkington novel, a classic of Middle Western American life, was adapted by A. P. Younger.

"The Kentucky Derby" was directed by King Baggot, and carries in its cast the names of Lillian Rich, Reginald Denny, Lionel Belmore, Kingsley Benedict, Gertrude Astor and Walter McGrail. It is an adaptation of Charles Dazey's success of the stage, "The Suburban."

"The Galloping Kid," a Hoot Gibson vehicle from the pen of Ralph Cummins, and directed by Nat Ross, also has just gone into editorial hands. Edna Murphy plays the leading feminine role.

Gladys Walton's vehicle, "The Girl Who Ran Wild," which is being filmed from Bret Harte's story, "M'Liss," under the direction of Rupert Julian, is in the final stages of production and will enter the editorial stage within a week. Herbert Rawlinson's newest vehicle, "Confidence," from a story by Bernard Hyman, has just been completed by Harry A. Pollard; Harriet Hammond, famous bathing beauty, is the leading woman.

"Grandma's Boy" Chalks Up Three Remarkable Records

Arthur S. Kane, who used to pursue the elusive item himself, had enough news stories this week to appease the appetite of the most rapacious reporter. All of them were live, all true, and all concerned the Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," produced by Hal Roach. Among other things, he revealed that "Grandma's Boy" had broken three more records since the publication of the latest bulletin.

"You will recall," said Mr. Kane, "that the world's record for the continuous run of a comedy feature was shattered when the big Lloyd picture entered its eighth week at the Symphony Theatre, Los Angeles. That was five long weeks ago and the Symphony continues to 'pack 'em in.'

"I have just been advised that when the picture had run in the Symphony for ten weeks and four days, Dr. H. B. Breckwedel was compelled to obtain a new print. The first one had been worn out completely, and had not another been immediately available he would have had to terminate the engagement abruptly. Isn't it a record to have to have to renew a print for a run?"

That was Record No. 1, of the new series. "By the way," said Mr. Kane, "on the day following the opening of the run in Chicago, I received the following telegram from Balaban & Katz: 'Harold Lloyd in 'Grandma's Boy' broke all Monday opening records in history of Roosevelt Theatre. Picture a howling success.'

"In the light of the Los Angeles triumph, for 'Grandma's Boy' to shatter the Roosevelt's opening night record would not have been surprising—under ordinary conditions. But the conditions in Chicago at that time were far out of the ordinary. Because of the traction strike, then at its height, not a wheel was turning on any of the surface or elevated lines in the city, and those residents who hadn't cars of their own and couldn't find unengaged taxis, either had to pile into trucks or walk, in order to get about. But, with Harold Lloyd in 'Grandma's Boy' as an attraction, no difficulties were too great to surmount."

Which was Record No. 2. "And, oh yes," resumed Mr. Kane, "here's a little item from Boston. In negotiations with our W. B. Frank, general sales manager of Associated Exhibitors, and Stanley B. Waite, Boston sales manager, Jake Laurie has just contracted for the showing of 'Grandma's Boy' in his big Park Theatre, at higher rental price than was ever paid for a picture in the Hub. The run will open September 4 and close at some time in the indefinite future. Having had a preview of the picture, Mr. Laurie was unwilling to risk closing before his entire picture has been served, so insisted that the date be left open. He knows he's paying a record price, but he expects to break a record."

Great Line-up of Players in Goldwyn Fall Pictures

An earnest of the sort of picture that Goldwyn is producing for its twenty big photoplays for the coming season may be gleaned from the roster of players in each production. In every film are a number of players who have previously been starred or featured. The roster of cast line-ups reads like a listing of the motion picture actors' who's who.

In the cast of "The Christian," the Hall Caine novel which Maurice Tourneur is producing, are Richard Dix, Mae Busch, Gareth Hughes, Phyllis Haver, Cyril Chadwick, Mahlon Hamilton, Joseph Dowling, Claude Gillingwater, John Herdman, Beryl Mercer, Robert Bolder, Milla Davenport, Alice Hesse, Aileen Pringle and Harry Northrup.

In Anzia Yezierska's "Hungry Hearts," directed by E. Mason Hopper, the players include Bryant Washburn, Helen Ferguson, E. A. Warren, Rose Rosanova, George Siegmann, Otto Lederer, Millie Schottland, Bert Sprotte, A. Budin and Frankie Raymond.

"The Sin Flood," from Hennig Berger's famous play, "Syndafloden," produced on the New York stage by Arthur Hopkins, under the title of "The Deluge," directed by Frank Lloyd, contains Richard Dix, Helene Chadwick, James Kirkwood, John Steppling, Ralph Lewis, Howard Davies, Will Walling, William Orlamond, Darwin Karr, Otto Hoffman and L. H. King.

In the cast of Rupert Hughes' picture devoted to father, "Remembrance," directed by the author, are Claude Gillingwater, Kate Lester, Patsy Ruth Miller, Cullen Landis, Nell Craig, Dana Todd, Richard Tucker, Esther Ralson, Arthur Trimble and Lucille Ricksen.

Director R. A. Walsh, who is producing Carey Wilson's "Passions of the Sea" in Tahiti, has House Peters, Pauline Starke, Antonio Moreno, Mary Jane Irving, Rosemary Theby, George Siegmann, William V. Mong, Carl Harbaugh, David Wing, Myrtle Lind and William Haines.

In "A Blind Bargain," a mystery story founded upon Barry Pain's "The Octave of Claudius," directed by Wallace Worsley, are Lon Chaney, Jacqueline Logan, Fontaine Larue, Virginia True Boardman, Aggie Herring and Virginia Madison.

"The Bitterness of Sweets," another Rupert Hughes original photoplay story, directed by the author, has Colleen Moore, Antonio Moreno, William Orlamond, Orpha Alba, Earl Metcalfe, Martha Mattox and Francis McDonald.

Peter B. Kyne's story, "Brothers Under Their Skins," directed by E. Mason Hopper, has Pat O'Malley, Helene Chadwick, Norman Kerry, Claire Windsor and Mae Busch.

The players in Rupert Hughes' newest personally directed photoplay, "Gimme," are Helene Chadwick, Henry B. Walthall, Gaston Glass, Kate Lester, Eleanor Boardman, May Wallace, Georgia Woodthorpe, David Imboden, Florence Roberts, Frederick Vogeding and Jean Hope.

One of the Big Scenes in William Fox's "Monte Cristo."

Photographic Feat Accomplished

In "The Siren Call," Dorothy Dalton's latest Paramount picture, Irvin Willat achieved the startling and amazing photographic feat of having Winter turn to Spring before the very eyes of the audience.

The feat was accomplished by setting up the cameras and shooting just as the snow began to melt. The cameras were left in the exact spot for days while the sun removed all traces of the snow. Then the remainder of the scene was photographed showing Spring. There is absolutely no jump as you see the snow dissolve off the branches and the ground—literally Winter turns to Spring.

This is said to be the first time that such a photographic sensation has been accomplished and the effect is most unique and startling.

"Trouble" Smashing Records

Sol Lesser reports receipt of communications from various sections of the country indicating that the Jackie Coogan picture "Trouble" released through First National is going over big despite the hot weather and is smashing many box-office records.

Under arrangements entered into with First National this production was to play twenty-five key cities and it is stated that notwithstanding adverse business conditions the picture stood up well from every angle.

Movie Edition of "Oliver Twist"

In connection with the forthcoming Jack Coogan picture "Oliver Twist" arrangements are being made for the publication of a motion picture edition of this celebrated Charles Dickens' novel. It is designed as an aid in exploiting the film and will have a number of still from the production and an appropriate jacket.

There will be a nation-wide campaign with bookstores and also with boards of education to promote interest in the book and picture. There will also be a number of other effective exploitation aids for this production.

Fitzmaurice Starts "Kick In"

With one of the most important casts assigned to a Paramount picture in a long time, George Fitzmaurice has started his production, "Kick In." Betty Compson and Bert Lytell head the list of players from the Paramount Stock Company, including May McAvoy, Gareth Hughes, Kathlyn Clifford, Walter Long, Robert Agnew, Maym Kelso, John Miltern and Judd Prouty.

"Kick In" is a play by Willard Mack and was one of the most successful of his numerous stage dramas, having played nearly a year on Broadway with John Barrymore in the leading role. The adaptation is by Ouida Bergere.

Gasnier and Forman Sign with Preferred Pictures

Preferred Pictures which will be distributed by the Al Lichtman Corporation will have for its initial offering to exhibitors and picture goers, "Rich Men's Wives."

The officials behind the company hold it to be a fact that the director can make or mar any picture and with this conviction firmly in mind they decided to take no chances and therefore obtained the services of Louis Gasnier who is said to rank among the leading directors of the industry.

Gasnier has been actively associated with production almost since the word "go." For seventeen years during the earliest days of pictures he was associated with Pathe Freres and this extensive training in addition to his recent achievements in the film world, it is said, fit him exceptionally well for his post with Preferred Pictures. After leaving Pathe where he produced features such as the Mrs. Vernon Castle series, he affiliated himself with the Astra Film Corporation, of which he served both as general manager and president.

Through all his training in the picture field Gasnier's paramount interest has been in the directing end. He has acted as supervising director in a number of Dustin Farnum pictures, such as "Square Shooting Dan" and "The Corsican Brothers."

For Robertson-Cole he made special productions of exceptional merit. Among them was "Kismet," in which Otis Skinner starred.

Gasnier seems to have a trick of handling an all star cast better than almost anyone else, Al Lichtman says. His whole conception of the pictures he undertakes is so complete that he is able to visualize the importance of each part with the remarkable clarity that serves to make the picture intrinsically perfect from the standpoint of direction, it is stated.

Not only will Gasnier's name be stamped on the first picture of the Al Lichtman corporation but he has likewise been commissioned to direct another of their productions to be released in the near future, entitled "Thorns and Orange Blossoms," an adaptation of a famous novel. Here again, as in "Kismet," he will have an opportunity to transfer to the screen a subject which already has had a large audience in another medium of expression.

Another name is conspicuous in the directors to handle Preferred Pictures. Tom Forman will undertake "Ching Ching Chinaman," which will be the scond release of the Al Lichtman Corporation. Forman is also what might be called an "old timer" in the picture game. He learned the fundamentals of production through an acting career with Kalem, Lubin and Lasky which extended over a number of years.

While he was affiliated with Famous Players he became interested in directing and his ideas in this line were so novel, it is said, that Famous Players immediately made a place for him on its staff where he soon established himself as a success. To him belongs the credit of most of the Tom Meighan stories during Meighan's first days of stardom. "The Easy Road" was among these pictures as was also "The City of Silent Men."

The marked success which he made of this crook picture forecasts, Mr. Lichtman states, that his handling of "Ching Ching Chinaman" is something to look forward to.

"Rich Men's Wives," "Ching Ching Chinaman" and "Thorns and Orange Blosoms" constituting the productions already announced by the Al Lichtman Corporation, are said to be sound stories with excellent casts and with the names of Gasnier and Forman good direction is said to be assured. These are claimed to be the three elements necessary to fine pictures and here Mr. Lichtman states all are incorporated.

Ad. Aids Ready for "Rich Men's Wives"

For "Rich Men's Wives," the initial Preferred Picture release of the Al Lichtman Corporation, an exceptional list of accessories has been made up.

The posters include one 24-sheet, two 3-sheets, two 1-sheets, one 6-sheet and a window card.

A complete press book of 20 pages, with newspaper ads, star cuts, stories and exploitation suggestions, is being supplied through the Al Lichtman Exchanges.

A butterfly cutout herald, symbolic of the rich man's wife as a social butterfly, is provided, as well as a complete lobby display in colors, with two styles of 22x28 cards. There also are supplied for lobby display oil paintings of stars and scenes from the picture, 8x10 photos for newspaper reproduction, two styles of slide trailers and music cues. The latter are gratis to exhibitors.

In addition to its regular press book, the corporation is putting out a special supplemental exploitation sheet, with special ads and exploitation suggestions not included in the regular press book.

PROMINENT FIGURES IN AL LICHTMAN EXCHANGES

Top row—Herman Jans, Northern New Jersey; A. H. Blank, Iowa, Kansas, Nebraska, Western Missouri; Al Rosenberg, Seattle and Portland; Ben Amsterdam, Eastern Pennsylvania and Southern New Jersey; J. F. Cubberley, Minnesota, Wisconsin, North and South Dakota, Upper Michigan; E. V. Richards, New Orleans, eleven Southern States; Tom Moore, Delaware, Maryland, District of Columbia, Virginia. Bottom row—Harry L. Charnas, Ohio, Michigan, West Virginia, Kentucky, Western Pennsylvania; J. Howard Beaver, manager, Washington, D. C.; Maurice Broskie, manager, Northern New Jersey; J. C. Fishman, manager; Detroit; Foster Moore, sales manager, Northern New Jersey; M. A. Lebensburger, manager, Cleveland; Sam Zierler, Greater New York franchise owner

All Star Casts Said to Be Outgrowth of Better Pictures

The all-star cast is just as logical a development toward better pictures as improved photography or any of the perfected technicalities that distinguish the movie show of today from that of ten years ago, Al Lichtman says.

Producers are beginning to see the folly of single star vehicles in which the story must be distorted to fit the restricted abilities of a single actor or actress, he states. No longer can a picture stand solely on the popularity of a handsome hero or a shy ingenue—any exhibitor knows that, it is alleged. Patrons today demand first of all a good story and a good story is impossible without a good cast.

The policy of Preferred Pictures distributed by the Al Lichtman Corporation, is first-class stories cast with the best known artists who adequately meet the needs of each part.

The company's initial productions bear witness that this policy is and will be carried out to the letter, it is stated. "Rich Men's Wives," its first release, will be enacted by one of the most splendid casts ever assembled for a single picture, according to reports.

Claire Windsor, who has the feminine lead, is one of the "comers" among stars today, Mr. Lichtman states. She has lately been seen in such successful pictures as "One Clear Call" and Marshall Neilan's "Fools First."

House Peters is a star with a long record of achievements behind him and has been largely responsible for the praise lately awarded "The Storm," it is said. He will also be recalled in "Isobel—or the Trail's End."

Another member of this cast is Rosemary Theby whose haughty beauty, it is stated, particularly fits her for the part of a society butterfly. She is well remembered for her portrayal of the cruel queen in "A Connecticut Yankee." Gaston Glass, the dashing young Brazilian of "Rich Men's Wives," is said to be cast in an ideal role for his foreign personality. Glass' name is well known in connection with the success of "Humoresque."

Myrtle Stedman was also considered to have all the requirements to assume the part of a society matron in this elaborately produced story. Baby Richard Headrick, whose acting in many First National attractions has met with great praise, has the leading child part in this picture. Mildred June, the well-known ingenue; Charles Clary, the former Goldwyn player, and Martha Mattox, who supported Priscilla Dean in "Conflict," are also to be seen in "Rich Men's Wives." Carol Halloway and William Austin complete this cast.

An examination of the list of artists engaged for "Ching, Ching, Chinaman," which will follow "Rich Men's Wives," shows names rivaling the first Preferred Picture in excellence, it is said. Lon Chaney, well known for his work in "The Miracle Man" and "The Penalty," will be seen in a character part. Margaret Delamott, who was chosen to play with Fairbanks in "The Three Musketeers," will assume the lead supported by Harrison Ford—a young actor of established reputation for his consistently fine work with the Talmadge sisters. John Sainpolis, through his success in "The Four Horsemen," has also won a part in "Ching, Ching, Chinaman." Walter Long, lately seen with Wallace Reid in "The Dictator," but perhaps best known as "Gus," the renegade negro of "The Birth of a Nation," is also in the cast. Frances Raymond and William Dudley also have roles.

"Thorns and Orange Blosoms," the third production of Preferred Pictures is only another fulfillment of the promise of fine casts, it is said. In it are Estelle Taylor, Kenneth Harlan, Arthur Hull, Evelyn Selbie and Carl Stockdale.

Editing "Minnie"

Marshall Neilan's production for First National, "Minnie," is now receiving its final editing and will be shown publicly in the early fall. It is said to be the greatest of Neilan's recent pictures.

NOTABLE PLAYERS IN PREFERRED PICTURES CASTS

Top row—Lon Chaney, Walter Long, Kenneth Harlan, Harrison Ford, John Sainpolis, House Peters. Second row—Gaston Glass, Buddy Messenger, Baby Richard Headrick, Carl Stockdale. Third row—Charles Clary, Mildred June, Carol Holloway, Frances Raymond. Bottom row—Claire Windsor, Rosemary Theby, Marguerite De la Motte, Myrtle Stedman, Enid Bennett, Estelle Taylor. In center, left, Louis Gasnier; right, Tom Forman, Preferred directors.

In the Independent Field

By ROGER FERRI

September Is Set as Arrow Month Sign William Fairbanks and Lyons

W. E. Shallenberger, president of Arrow Film Corporation, upon his return from the Coast, announced that September had been designated as "Arrow month," marking the beginning of an extensive sales drive in all parts of the country. That Arrow will allow no obstacle to stand in the way of making it a banner month for itself, exchanges and exhibitors is certain, for already Dr. Shallenberger has augmented his organization so that exhibitors will receive a maximum service and in addition to that he has lined up a wonderful array of specials with which to help theatre owners to properly inaugurate the new season, which, he says, will be greatest in the history of independents.

Announcement of the establishment of Arrow Month, however, was not the only interesting piece of news that emanated from the Arrow offices. Dr. Shallenberger also announced that Blazed Trails Productions, Inc., will make "Lost in a Big City," starring John Lowell and adapted by L. Case Russell. Another equally important announcement came in the form of a statement that that firm had acquired a new series of six Western special productions, starring William Fairbanks, the dare-devil star who has been making such remarkable headway and proven one of the best box office assets in his line. The first release of this series will be "Peaceful," which appeared in serial form in Short Stories. Iyne, the "human horse," formerly owned by Jack Hoxie, will be used by Fairbanks. Eddie Lyons also was signed to make high class comedies for Arrow.

"No time could be more propitious for such a drive," said Dr. Shallenberger in a recent interview. "The industry at large and particularly the independents have undergone a severe baptism of fire which has weeded out the unfits and left those who were worthy in a strengthened position. Now the day has come when the independent producer and distributor has something to crow about and believe me when I tell you that we are going to crow just a wee bit louder than the next man, for at no time in the history of my organization have we been in such a position as at present. The pictures to be released beneath the Arrow banner during the coming year are splendid ones—each and every one a box office sensation. I have been enabled to acquire a line-up of productions which places Arrow definitely in the foreground. We will contribute more than our share to the quota of big pictures which the independent exchange man and exhibitor is demanding.

"My trip to the Coast was a particularly fortunate one, for it enabled me to lay plans for a powerful array of product, an announcement concerning which I will make in the very near future. But at the moment the pictures already announced for Arrow release during the coming season may be considered as a definite indication of what is to be expected from my company.

"'Arrow Month' will be marked by an extensive advertising campaign in the national and regional trade papers; a direct mail campaign will be inaugurated, also various novel ideas will be carried out to drive home to everyone who is in any way interested, the fact that Arrow Film Corporation, the leading independent distributor of independent productions, is out to shatter all sale records and roll up a tremendous volume of new business. And surely there is not a time like the present for putting across such a project."

Every independent exchange is strongly urged to co-operate with Arrow to the limit of their powers in assisting in the above-mentioned sales drive. It is because the independent exchanges have rendered such strong support in the past that Arrow is in a position today to supply them, in turn, with such a wonderful quality of product. Therefore, it is a foregone conclusion that the continued support of the exchanges will even more greatly strengthen Arrow and permit them to accomplish still bigger things in the future.

New Independents Enter S. R. Market

LOS ANGELES (Special)—Four of the best known individual directors producing in this section are about to invade the independent market on their own. Two of these are expected to make announcement next week that they will produce for the independent market, while the others will not make their plans known until the latter part of September, when their present contracts expire. When the identity of these new producers is revealed the independent market will be most agreeably surprised.

Local banks seem anxious to finance independent productions. Never before in the history of the motion picture business here have the bigger banks been so anxious to take established directors into their confidence and trust by extending to them financial aid enabling them to produce for themselves.

Cubberly to Plug State Right Films

J. F. Cubberly, who for the last three years has been manager of the Minneapolis exchange of First National, has resigned that position to enter the independent distribution field in that territory. The resignation became effective immediately. Announcement of this resignation came as a complete surprise to the industry in general, for the reason that Cubberly is one of the most popular and most enterprising exchangemen in the country.

He will devote his entire time to his own exchange, assuming charge of the Finkelstein & Rubin exchange, the scope of which will be greatly enlarged, or will organize a new company. Cubberly already has signed a contract with Al Lichtman for the distribution of the Al Lichtman product next season. He will also handle C. C. Burr's Affiliated Distributors "Big Six" product in that territory and is now negotiating for a Warner Brothers' franchise. This latter deal is expected to be closed this week.

Morris Schlank, president of Anchor Film Corporation, is in New York, following a sales trip from the Coast. During the trip he stopped at several exchange centres where he disposed of territorial rights to the two latest Peggy O'Day productions.

David Segal of Royal Pictures Corporation of Philadelphia, is laying out an extensive campaign for next season. Segal has lined up an extensive stock of pictures, including the entire Affiliated Distributors, Inc., output, the first picture of which he will release in the fall. It will be "Sure-fire Flint," starring Johnny Hines. Tom Bible is successfully exploiting the Royal pictures.

Only two territories are unsold on "Sure-fire Flint," the C. C. Burr Johnny Hines starring vehicle. These are Washington, D. C., and Michigan.

Three new independent exchanges are now in process of organization in St. Louis, Boston and New York. Those involved are well-known showmen who are at present connected with national distributing companies.

S. K. Brin of Seattle, is ready for the fall smash on Warner pictures, which he will handle in the Northwest territory. S. K. is planning on a number of unique exploitation stunts, which he will use in conjunction with the sales drive on "Your Best Friend."

Miss Ruth Rappaport, who has been in charge of the Buffalo Pioneer Exchange, has resigned to accept a position as booker with Filkins & Murphy, distributors of Merit product in New York State, north of Westchester County. Ruth's sister, Sarah, leaves Filkins & Murphy to take the Pioneer position. Dorothy Seibert has resigned as booker for F. & M. Bob Murphy announces that his company has acquired four new B. B. productions, starring Betty Blythe. The first is "How Women Love."

Work is well under way on "The Knife," the Milburn Morante production starring Clara Horton. Milburn Morante is personally directing. George H. Wiley, Inc., will state right this production.

Kenneth Harlan has been signed by Harry Rapf for a role in "The Beautiful and the Damned," a production that will be released on the Warner Brothers schedule this coming season. Marie Provost will be starred in this one, with E. Mason Hopper directing.

Eddie Lyons, the comedian, wired his studio here this week that he had signed a new producing contract with Dr. W. E. Shallenberger of Arrow Film Corporation.

Another independent producing company has started activity here in the Arthur Trimble Productions, Inc., which will produce two-reelers, starring Arthur Trimble. Frederick C. Backer will direct. The executive staff of the new company includes: Clem Beauchamp, production manager; Hal Mohr, cinematographer; Norman Kennedy, art director, and Robert Lee, adapter. Arthur Trimble is only five years old.

Morris Schlank, who is now in New York, recently changed the title of his latest Peggy O'Day production from "Greasepaint" to "The Storm Girl."

The personnel of the Phil Goldstone Productions, Inc., which is producing "Deserted At the Altar," includes the following: players, Bessie Love, Barbara Tennant, Eulalie Jenson, Helen Howard, Fred Kelsey, Frankie Lee, Tully Marshall, William Scott, Wade Boteler, Les. Bates and Edward McWade; directors, William K. Howard and Al Kelley; technical directors, W. E. Shepard and E. L. Morrow, and photographers, Gleen McWilliams and John Meihle.

The Perfect Picture Company of Los Angeles have completed their all-star feature production, "The Power of Love," with Barbara Bedford, Elliott Sparling and Noah Beery, which is to be shown in conjunction with their method of stereoscopic exhibition.

Bennett-Burr Alter Title to "Secrets of Paris"

Following the announcement in the trade papers last week that C. C. Burr and Whitman Bennett had arranged to produce the "Mysteries of Paris," based on the famous story of the same name, by Eugene Sue, word has come to the Burr offices that no less than three companies intend releasing pictures bearing the same title

In order to offset any doubt as to the real authenticity of the Eugene Sue story, Mr. Burr announces to the trade that his production will be released under the title, "Secrets of Paris," based upon the "Mysteries of Paris," by Eugene Sue. This title has been copyrighted, and it is further announced by Affiliated Distributors that it will protect its right to the "Secrets of Paris" title to the fullest extent.

One of the features will be the street scenes. Mr. Bennett has spent weeks in and about New York's Latin quarter picking out his characters. He says there are many talented French and Italian people to be found who are true to the types he is looking for, and now that the big street scenes are ready, these people will be given a chance to add color to the picture. There are several big parts, and those engaged to play the principal roles are Lew Cody, Gladys Hulette, Montague Love, William Collier, Jr., Lucille La Verne and Effie Shannon. It is expected that Delores Cassinelli and Edmund Breese will be added to the cast within a few days. Just at present the smaller sets are being filmed, which will take a few days, after which all the big scenes will be ready.

Charles C. Burr, who will distribute the picture, is of the impression that "Secrets of Paris" will prove one of the greatest productions of the year, and that every independent exhibitor will really have a picture that can be featured in the biggest way. The works of Eugene Sue are, by no means, unknown to the people of this country, and it has been wondered at why his works have not reached the screen before this.

BILLY BITZER, DELL HENDERSON AND JOHNNY HINES
Taking a closeup of a star of C. C. Burr's new feature, "Sure-Fire Flint"

"Notoriety" Will Be Ready in September

Will Nigh sent word to Weber & North, distributors of his coming series of productions, that his first for this firm will be ready on scheduled time. "Notoriety," the society drama that Nigh has been directing for the past five weeks, is on its last lap of completion. The cast returned this week from a week's sojourn to the Delaware Water Gap and other effective locations on the Eastern coast to stage some important outdoor scenes, and is now in action at the Jackson studios in New York. A series of indoor scenes will be taken and the picture will then be complete and ready for cutting and editing.

The director of "Why Girls Leave Home" and "Schooldays" states that he has never worked with a better cast on any picture of his making. "Progress was smooth, no hitches interrupted the course of filming, and every member of the staff thus far proved 100% efficient. Among the remaining scenes to be shot are some of the most dramatic that Nigh has ever directed.

The complete cast includes Rod La Rocque, J. Barney Sherry, Mary Alden, of the "Old Nest;" Maurine Powers, of "Why Girls Leave Home;" Geo. Hackathorne, of "Human Hearts;" Hedda Hopper, Richard Travers and Mona Lisa.

Phil Goldstone Is Coming East

Phil Goldstone, producer of the Richard Talmadge productions and "Deserted At The Altar," which has been completed, will be in New York the latter part of this month. He will stop at the Astor Hotel. Goldstone will bring East with him a print of "Deserted At The Altar," for which he will make distribution arrangements.

Big Opening

When Charley Getz takes official charge of the new W. B. Exchange at 1600 Broadway late this month the occasion will be celebrated with much pomp and ceremony, according to announcement made this week.

Arrow O. K.'s "Lost in Big City" Deal

That successful combination that co-operated so well in putting over "Ten Nights in a Barroom," will again get together and produce another super special for the independent market. Arrow Film Corporation, in announcing that it had completed arrangements with the Blazed Trail Productions, Inc., producers of "Ten Nights in a Barroom," will produce "Lost In a Big City" for Arrow independent distribution, verified the exclusive report published in MOVING PICTURE WORLD six weeks ago. John Lewell, who did such great work in the famous melodrama last season, also will star in "Lost In a Big City." So will Baby Ivy Ward, whose work in "Ten Nights" attracted so much attention. L. Case Russell, who adapted the screen version of the latter, also has written the screen which will be produced at the Blazed Trail studio in Gloversville, N. Y. Work begins next Monday.

George Irving, a well-known director, has been signed to direct the production, while J. Stewart Blackton, Jr., will act in the capacity of production manager.

Early Sunday morning, August 6, at 5:30 a.m., Producer C. C. Burr, Star Johnny Hines and Director Dell Henderson left the Algonquin Hotel, in New York, in a high-powered car for Glendale, L. I., where a big scene in "Sure-Fire Flint" was taken. The scene is one of the biggest ever filmed for a melodrama.

It was erroneously reported last week, editorially, that Billy Bitzer had been signed by Whitman Bennett to photograph "Mysteries of Paris." On the contrary, Billy Bitzer is photographing "Sure-Fire Flint" for C. C. Burr.

An entire Italian garden will be built indoors this week at the Universal studio at Fort Lee, N. J., for the Roman banquet scenes of Glenn Hunter's new picture, "The Lap of Luxury," which the Film Guild is making. Martha Mansfield is playing opposite Glenn Hunter. Others in the cast include Noma Marden, Marie Bourke, William Calhoun, Dwight Wiman and Osgood Perkins. The story is by Townsend Martin with Frank Tuttle directing.

Eddie Lyons, the Arrow comedian, who has been in New York for the past ten days, left on Wednesday for the Coast where he starts work on the new Arrow comedy series.

William P. S. Earle, according to a report received from the Coast, will produce an independent special in Los Angeles.

The annual ball and revel of the Assistant Motion Picture Directors' Association was held Thursday night, August 9, at the Willat studio in Fort Lee, N. J.

Production on Bill Nigh's initial production for Apollo Film Corporation, "Notoriety," is expected to be completed next week. The picture is set down for Fall distribution.

Ask Them—

Ask Sam Zierler, Sam Grand, Sol Lesser, Dr. W. E. Shallenberger, Harry Warner, Ben and Joe Friedman, Ben Amsterdam, Sydney Cohen, Jules Mastbaum, Sam Rothafel, Charley Burr, Skouras Brothers, Lou Berman or any exhibitor, producer, distributor, exchangeman, director, photographer, player or studio hand in the independent market what paper he reads.

He'll not waste a second telling you.

Moving Picture World.
ROGER FERRI.

You'll See Stars!

IN

"NOTORIETY"

Six of Them!

MAURINE POWERS
MARY ALDEN
ROD LA ROCQUE
GEO. HACKATHORNE
J. BARNEY SHERRY
RICHARD TRAVERS
ANDRES RANDOLPH
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LIVE EXCHANGEMEN WHO BUY EQUITY SPECIAL

Joe Freidman of Celebrated Players Film Corp., Chicago; Sam Zierler of Commonwealth Pictures Corporation, New York; Ben Amsterdam of Masterpiece Film Exchange, Philadelphia, and Sam Grand, Federated Exchange, Boston

Following publication in MOVING PICTURE WORLD last week of its editorial comment praising Equity's Daniel Carson Goodman production, "What's Wrong With the Women?" as one of the best independent possibilities ever turned out, Equity Film Corporation this week announced the sale of more than one-half of the entire territory on that production. This probably one of the biggest and quickest deals ever recorded in the independent market in a long time and is certainly a tribute to the picture, for those who purchased it represent some of the keenest exchangemen in the business.

The territories closed were: New York State and Northern New Jersey, to Samuel Zierler, of Commonwealth Film Corporation, 729 Seventh avenue; Eastern Pennsylvania and Southern New Jersey, to Ben Amsterdam, of Masterpiece Film Attractions, 1329 Vine street, Philadelphia; the New England States, to Sam Grand, of Federated Film Exchange, 48 Piedmont street, Boston; Northern Illinois, Indiana and Wisconsin, to Joe Friedman, of Celebrated Players Film Corporation, 810 So. Wabash avenue, Chicago.

"What's Wrong With the Women?" was screened simultaneously for all four prospective buyers, and ere the day was done each and every sale had been consummated. The wonderful cast and superb production was "The Silent Salesman" in closing the territory, and every buyer evidenced his complete satisfaction in obtaining the picture for his territory. Mr. Baum, general manager for Equity, assured the franchise holders of the constant co-operation of Equity Pictures in extensive advertising and publicity campaigns to exploit the remarkable appeal and psychology of the production.

Regardless of the fact that the accessories are not yet completed, the territories were closed, so thorough is the confidence of each man in the past achievements of Equity Pictures in this respect and so impressed were they with "What's Wrong With the Women?"

Rogers in Deal

Lou Rogers, president of Rialto Productions, Inc., has arranged to have the Alexander Film Corporation State right the single-reel Funny Face comedies. There will be 12 pictures, all of which will be shown at the Rialto and Rivoli Theatres in New York.

Graphic 'Change Men Will Hold Big Convention

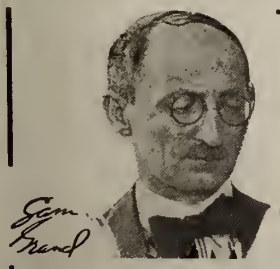
Prominent exchangemen from all parts of the country, who hold Graphic Film Corporation franchises, will hold their first annual convention at Astor Hotel, New York City, on Monday, August 14. While of particular interest to Graphic, this convention will interest the trade in general for reports of conditions found in the various territories will be made known. The exchanges to be represented are affiliated with Graphic Film Corporation and will distribute the entire Ivan Abramson output. The meetings will be held primarily to discuss a new angle on independent distribution, according to Mr. Abramson.

The convention will consume two days. The first will be given over entirely to a discussion of important problems and the consummation of several picture deals said to be pending. The second day will see the premier showing of "Wildness of Youth," the latest Abramson picture, with exchangemen and trade press editors in attendance. The first public showing of this picture is slated for Asbury Park, N. J., on August 20, for the benefit of the Hebrew Day Nursery. The advance sale is said to be a record-breaker.

Those who are expected to attend the convention are E. H. Emmick, of San Francisco; Frank Zambrino, of Chicago; Frank Fay, of Dallas; Harry A. Lande, of Pittsburgh; Herman Rifkin, of Boston; E. E. Richards, of Kansas City; Sam Werner, of St. Louis; H. A. Sherman, of Philadelphia; Mills & Berkowitz, of Buffalo, and many other Graphic exchangemen.

Schlank Visits

Morris Schlank, President of Anchor Film Distributors, Inc., arrived in New York this week.



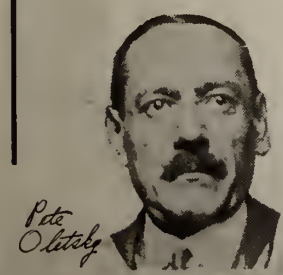
CANADA sold

The Best Independent Showmen Know the Best Independent Comedies

They've bought the new

HALLROOM BOYS COMEDIES

CALIFORNIA sold



H. O. Barnard
Standard Film Service Company

Ohio
Michigan
Kentucky
West Penn.
West Virginia

OPEN MARKET

BETTY BLYTHE

THE NOW WORLD-FAMOUS STAR OPENS THE NEW SEASON WITH THE BIGGEST HIT OF HER BRILLIANT CAREER

How Women Love

From Izola Forrester's novel, "The Dangerous Inheritance," adapted by Dorothy Farnum

Just Completed and Ready for Showing

TERRITORY IMMEDIATELY SOLD

NEW ENGLAND (Maine, New Hampshire, Massachusetts, Vermont, Rhode Island, Connecticut)—

Federated Film Exchange of New England, S. V. Grand, Pres., 48 Piedmont St., Boston, Mass.

Federated Film Exchange, 134 Meadow St., New Haven, Conn.

N. Y. STATE and NORTHERN NEW JERSEY—

Merit Film Corp., 130 W. 46th St., New York City.

Merit Film Corp., 680 Broadway, Albany, N. Y.

Merit Film Corp., 254 Franklin St., Buffalo, N. Y.

APPLICATIONS BY WIRE OR MAIL CONSIDERED IN THE ORDER RECEIVED

B. B. PRODUCTIONS, Inc.

JAMES A. GAUSMAN, Sales Manager

15 West 44th Street New York City

Exhibitors Clamoring For Big Independent Pictures

Business, despite the heat that seems to prevail generally throughout the country, is unchanged, with certain spots reporting an increase for July as compared with June. This report is surprising for the reason that the breaks were against the showmen in July, while in June, with much rain, there was unusual inducement for the fans to hop into theatres. Nevertheless, the exhibitors report this to be a fact, so it must be accepted as such. In New York business is still so-so, with the suburban houses showing the best grosses, although the neighborhood exhibitors seemed to have no kick, everything considered.

The best money-getter seems to be "I Am the Law," the C. C. Burr Northwester. This production is getting into the best houses and breaking records left and right. Particularly true is this in the Middlewest, where exhibitors are outbidding each other trying to book this summer picture. Good exploitation backed by a splendid entertainment attraction with box office names had much to do with the shattering of the records reported to have been set by this one.

However, exhibitors are in general laying low. No few houses have been closed in all parts of the country. But the panic is gradually dying out and prosperity seems at hand if the reports from the various exchanges are to be taken seriously. The exchanges that have lined up big pictures—and made that acquisition known to exhibitors—are particularly enthusiastic, for the theatre men are coming through with bookings in grand style.

Another interesting sidelight in the independent theatre situation as it affects the state rights market in general is the fact that the big exchanges with box office pictures are having no trouble getting good prices for their wares. Take, for instance, Philadelphia, which is practically owned outright by the Stanleys, who recently, by taking over the Aldine, tied up the first run situation so securely that it is impregnable, is showing an improvement. These exchangemen all seem satisfied with prospects for next season—and the liver exchanges are clamoring for worthwhile pictures.

Manager Hugh Gardner, of the Orpheum and Fotosho Theatres of Nesho, Mo., a small burg, had been having much trouble putting over Wesley Barry and had given him up as hopeless, when along came one of Al Kahn's hustling salesmen who sold him "School Days." The picture opened at the Orpheum and much to the surprise of Gardner the vehicle hung up a new record. So he booked it into the Fotosho and repeated. Now he's after all the Barry pictures the Warner Brothers will release in the independent market.

Producers' Security Corporation's "The Country Flapper" with Dorothy Gish, went over like a house afire at the Capitol Theatre in New York, where it showed to nearly capacity audiences every day during one of the hottest spells the big town has ever experienced.

Dave Starkman pulled one that has all Philadelphia and Atlantic City talking. Dave recently decided to go into the exchange business, so he sold his lease on the Woods Theatre in Atlantic City. But before relinquishing that valuable lease he shoved his picture, "The Love Slave" at $1.50 top. The wise birds gave Dave a day, but the production finished the week, and at that big price did a great business, Starkman says.

For the information of the many theatre men who have written to this department for data on the future status of "After Six Days," the super-special dealing with the Old Testament, which the Weiss Brothers own, let it be said that negotiations between several national distribution companies and Weiss Brothers make it impossible to state definitely whether the latter will go through with the original intention of road showing the picture that stood them up in Atlantic City a few weeks ago.

Costume pictures in New England seem to be jonahs, according to reports received by this department from exhibitors there during the past few weeks. Exchangemen, too, seem to be laying off this sort of entertainment.

Just how the association of Billy Gray with the Famous Players theatres in Vermont and New Hampshire will affect the State rights market remains to be seen. Billy Gray is one of the strongest exhibitors in that territory, and with his reported acquisition of a number of houses in Vermont and New Hampshire, those in on the inside, cling to the belief that he can come pretty near to fixing rental prices there.

Richard Talmadge pictures are "catching on," for out of 36 reports received from exhibitors 32 out of them praise the Talmadge vehicles.

Loew is finding the star a good card. More extensively exploited, this star should arrive this coming season, for he is certainly in a class by himself.

"The best Franklyn Farnum picture I've ever shown at my house." That's Charles W. Lewis' report on "So This Is Arizona?" which he played to good business at I. O. O. F. Hall Theatre, in Grand Gorge, N. Y.

"Why Girls Leave Home" is going like a house afire in the South. Reports for the past three weeks indicate this. This week S. H. Borisky of the American Theatre of Chattanooga, Tenn., referred to the Warner feature as "sure fire."

The fact that Viviau Martin is co-starring with Lynn Overman in "Just Married," in Chicago, seems to be helping business on the Graphic feature "Mother Eternal," starring that player.

Hello Prosperity!

You've heard that before, aye?

Well, you'll hear it again, Mr. Independent.

But we're going to tell it to you in a different way.

We're going to prove to you that 1923 is an Independent Year.

We're going to show you how YOU are going to clean up.

And that's only the half of it.

We've stood back of everything we've said.

White paper costs too much to waste it on idle words.

Don't stall; this isn't the time for stalling.

We said 1923 will be an Independent Year and——

Next week on this page we'll prove it to you.

ROGER FERRI.

Irving Lesser Closes Deals on Chaney Film

Irving Lesser, New York manager of Western Pictures Exploitation Company, this week announced new territorial sales on "Flesh and Blood," starring Lon Chaney, with a cast of notable players, including Edith Roberts, Jack Mulhall, Ralph Lewis, Wilfred Lucas, Tego Yammate, Neah Beery, DeWitt Jennings and Kate Price. The picture was made by Irving Cummings.

"Flesh and Blood" to Commonwealth Pictures Corporation, New York, for New York and Northern New York; 20th Century Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Charles Trampe, of Milwaukee, for Wisconsin; All Star Feature Distributors, Inc., for California, Nevada and Arizona; De Luxe Film Company, Oregon, Washington, Idaho and Montana.

"The Sagebrush Trail" to Apollo Exchange, for New York City, and Royal Pictures, Inc., Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"The Jelly Fish" Nearly Finished

"The Jelly Fish," a new Smith Cadwell production, is nearing completion and the releasing arrangements are to be handled through Producers' Security Corporation.

Wyndham Standing is starred and J. Barney Sherry and Dorothy Mackaill head the supporting cast.

Hamilton Smith is directing the picture and Arthur Cadwell is the cinematographer. Representatives of Producers' Security are greatly elated with the production and state that it is a real super feature.

No announcement has yet been made as to distribution arrangements.

TORCHY'S PROMOTION

A TORCHY COMEDY

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
BOOK AT EDUCATIONAL EXCHANGES

The Outstanding Box Off

The one picture destined to clean up for every Exhibitor in the world who plays it

Leave open play dates for "What's Wrong With the Women," even if you have to shelve your costliest production that you booked for the Fall or Winter Season

(Motion Picture News, Aug. 12th)

This picture looks to us like a knockout . . . It is dramatic, progressive, rich in plot, suspense aplenty. Goodman has touched the bottom where his predecessors were content to merely skim the surface . . . Truest document which has ever been shown . . . "What's Wrong with the Women?" strikes far deeper note than Hartley Manners' great play, "The National Anthem" . . . Brilliant acting by all-star cast, which includes such great players as Wilton Lackaye, Barbara Castleton, Montagu Love, Constance Bennett, Mrs. De Wolf Hopper, Mrs. Oscar Hammerstein, Rod La Rocque, Huntley Gordon, Julia Swayne Gordon, Paul MacAllister, Baby Helen Rowland, and others.

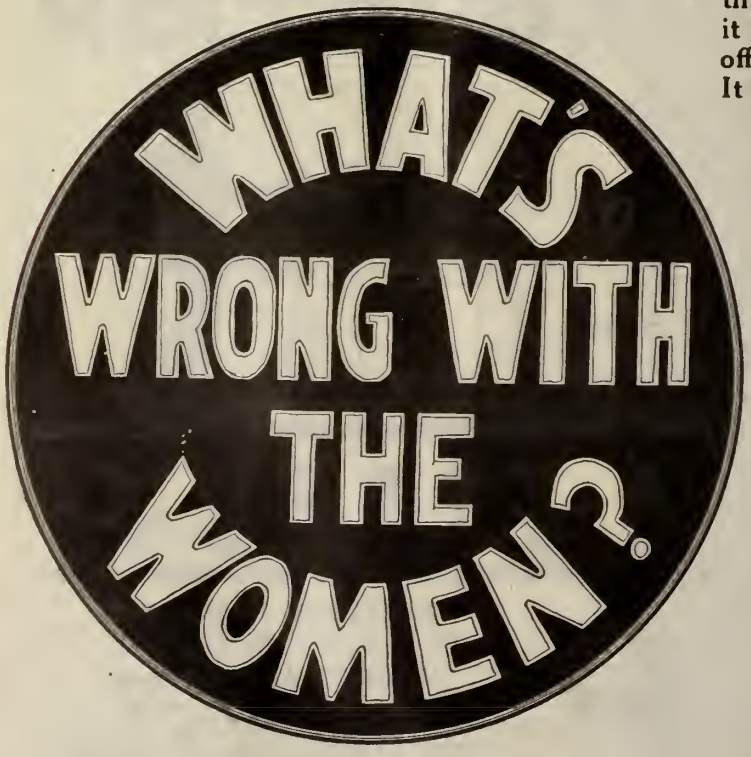
(Moving Picture World, Aug. 12th)

In the opinion of the writer, "What's Wrong with the Women?" is the biggest State rights possibility of the year. To say that it is the greatest Independent picture turned out since Griffith's "Hearts of the World" is merely recording a fact.

Before you arrange your bookings for the coming season, see "What's Wrong with the Women?", for in passing up this one you will be cheating yourself out of a bankroll, and if you miss with this one you will have every reason for turning your house over to some real estate broker to sell for you.

Look the picture over . . . You'll mop up with this one . . . Grab it . . . The sooner you see it the better you will feel . . . Should make box offices jingle with record-breaking grosses . . . It is going to bring exhibitors real money.

It is the kind of a picture every exhibitor in the country has been waiting for . . . That it will be released this season is something over which all exhibitors should rejoice . . .



Write or Wire for Terms and Territory Open

Equity Pictures

723-7th Avenue,

ice Sensation for 1922-23

Not yet released and already wired for by 24 of America's Finest First-run Theatres

Here's the one amazing picture that guarantees to get back for you some of the money you didn't make on some of the supposedly big winners

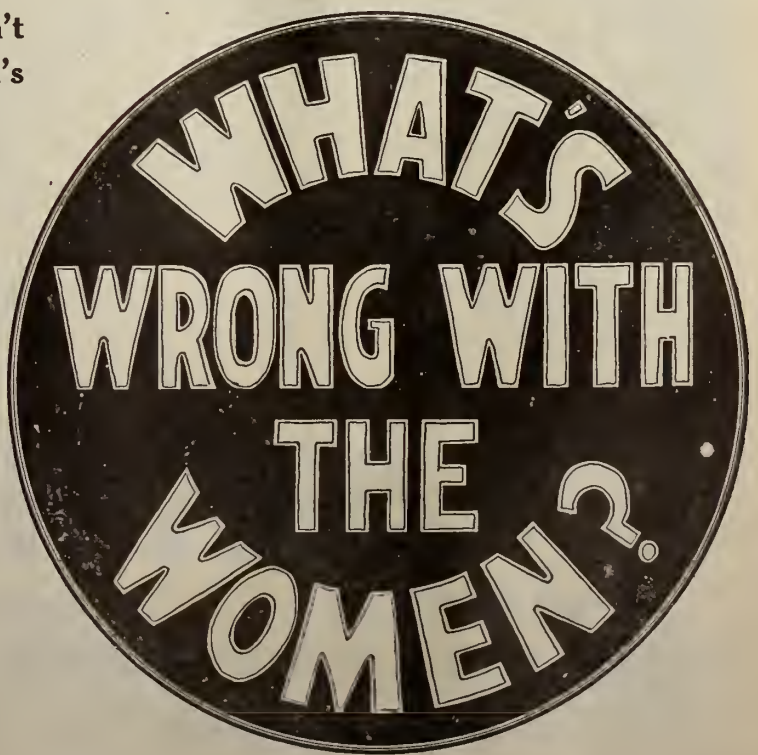
(Exhibitors' Trade Review, Aug. 12th)

Daniel Carson Goodman's production, "What's Wrong with the Women?" is powerful . . . He has made a substantial contribution to the State rights market . . . In "What's Wrong with the Women?" he gives us a picture that should find a welcome on any screen in the land. Don't fail to see it . . . R. William Neil directed the production with fine discrimination . . . Picture is impressive . . . The cast is a worthy gathering . . . But don't fail to see for yourself, and soon, "What's Wrong with the Women?"

(By the Buyer of the New England Rights)

My answer as to what I think of Daniel Carson Goodman's new picture, "What's Wrong with the Women?" is indicated by my purchase of the New England rights for this production within five minutes after seeing it on the screen . . . I think it surpasses any picture the Independent market has had in years . . . I've never seen such a cast in any production . . . never have seen such handling of a story, such direction, such a theme, so perfectly done. My trade will positively mop up with it . . . and it ought to bring a fortune to exhibitors in every State in the Union.—Sam Grand, Federated Exchanges of N. E.

42% of the entire United States already sold to date



We guarantee YOU the biggest independent picture in ten years

Corporation

New York City

Joe Brandt Finds Exchanges Want Exploitable Features

These are busy days at the New York offices of the C. B. C. Film Sales Corporation, which this week announced several sales and a number of prospective deals in view that will interest the trade in general when made public. From Joe Brandt, who is out in the territory, came the wire announcing the consummation of a deal with Sol Lesser, whereby the All-Star Feature Distributors, of San Francisco and Los Angeles, took over the California, Arizona and Nevada distribution of "More To Be Pitied Than Scorned," the Charles Blaney success, which marks the first of a series of six big pictures based on established stage successes.

Joe Brandt also notified his New York office that he had closed with J. L. Friedman, of Celebrated Players' Film Corporation, of Chicago, for distribution of the Hallroom Comedy series by that firm, in Illinois, Indiana and Wisconsin. This series will include twenty-six comedies of two reels each. Mr. Friedman knows the value of this series for he has handled the comedies since C. B. C. Film Sales Corporation started producing and distributing them.

Mr. Brandt is making his headquarters at the Congress Hotel, in Chicago, where he can be reached for the next ten days.

The Lesser deal attracted much attention, for it is said that while he has purchased the initial "Big Six" picture, he no doubt has closed for the entire series.

Sol Lesser is recognized as one of the livest men in the State right business, having handled through his organization the biggest independent features of the year and it is his opinion that "More to Be Pitied" is one of the best box-office features he has seen in some time and that its success throughout the country with exhibitors and the public will be instantaneous with its release.

Mr. Lesser was interested in this feature since plans for its making were first announced and was especially anxious to view it on its completion in California. In keeping, however, with C. B. C's policy of showing nothing but the finally edited and completed product to anyone, it was not until prints had been edited, gone over carefully in detail, tinted, and made completely ready for final showing that a print was shipped Mr. Lesser. The sale followed at once.

"This, and from what I can judge, the rest of the pictures on the C. B. C. schedule of box-office winners are of real first run calibre," Mr. Lesser told Harry Cohn, of the C. B. C. firm, who is now on the coast and who produced "More to Be Pitied." "The picture is excellent throughout and I expect great things of it here."

Eastman Books Squirrel Films

Lee-Bradford Corporation, distributors of a series of novel squirrel comedies, this week received a letter from Manager Zimmerman of of the Nu-Art Pictures Corporation of Buffalo in which the latter stated that that series had been booked in its entirety for the new Eastman Theatre in Rochester, N. Y.

New Producers

Edward Belasco and Victor Fisher have joined hands in the formation of the Belasco Productions, Inc., which will shortly start work on its first independent production on the Coast. Both leave for Los Angeles next week.

Passes Board

C. B. C. Film Sales Corporation's initial special picture, "More To Be Pitied Than Scorned," based on the Charles E. Blaney famous melodrama, passed the National Board of Review this week without a single cut.

Lou Berman Opens New Philly 'Change

PHILADELPHIA.—(Special) — What has gone down into motion picture history as one of the greatest and most successful openings of an exchange was recorded here on Monday, August 6, when Lou Berman, that enterprising film man whose rise in this business reads like an Horatio Alger novel, threw open the doors of his Philadelphia exchange, occupying an entire floor at 1319 Vine Street. Fully 400 exhibitors, exchangemen, stars and friends from all parts of the territory were on hand to extend the best wishes to Mr. Berman.

The new exchange was officially thrown open at 11 o'clock on Monday morning. The smiling Mr. Berman and his assistants were kept busy from that hour until very late at night greeting the hundreds of well-wishers who came from every city and town in eastern Pennsylvania, from Washington, Baltimore and New York. The outer office on the first floor was bedecked with floral layouts, the gifts of Warner Brothers, Harry Rapf, the Philadelphia F. I. L. M. Board of Trade, Stanley Circuit, Roger Ferri, Moving Picture World, Harry M. Warner and many others.

The opening of the new exchange furnished a fitting climax to the observance of the first anniversary of the founding of the Independent Film Corporation, which has grown to be one of the busiest and best conducted exchanges in the country. The success of Mr. Burman's enterprise is meteoric, for he enjoys the patronage of virtually every exhibitor in his territory. His motto has been "Service plus square deal and big pictures guarantee success." Although the new season has not yet opened, contracts for 1922-23 assure Mr. Berman a splendid send-off. He will release all the Warner pictures in Philadelphia and Washington, maintaining an exchange in the latter city also.

Few are the exchanges in this country more completely equipped than the Independent. In another column is shown a front view of the building. The building is ideal for film distribution purposes and is located in the very heart of Philadelphia's film section. The first floor is devoted entirely to executive

offices, which have been set off with mahogany partitions and equipped with mahogany furniture and other trappings which match the color scheme of the interior of the building. As one enters the exchange he is met by a courteous office boy. Next comes the booking department, presided over by Miss M. J. Neville, who also manages the contract department. Next comes the auditing department, taken care of by Charles Rechetnick. Lou Berman occupies the next office, luxuriously furnished. Then come sales manager B. R. Tolmas' office. At the rear of the first floor is the shipping and film cutting departments wherein are regularly employed eight persons.

The second floor is devoted to the exploitation and advertising departments, with a special display of accessories and exploitation material, set out on the merchandise principle so that exhibitors may see at a glance what the exchange has to offer. Two exploitation men have been engaged to co-operate with exhibitors in putting over the pictures. On the same floor also is an up-to-date and comfortable projection room. In other words, Lou Berman has an exchange that is second to none in Philadelphia.

He has surrounded himself with a staff of assistants that this writer would bet on against the best to be found anywhere in this country. From Lou Berman down to the office boy, the entire staff is made up of enthusiastic and loyal workers. Harry M. Warner, President of Warner Brothers, who made a special trip to Philadelphia with his assistants to attend the opening, was agreeably surprised and congratulated Mr. Berman. Enroute to New York, Mr. Warner said to a representative of Moving Picture World that if "all exchangemen were as keen and as alert as Lou Berman the independent market would need fear no exhibitor nor any competition in this country."

To further celebrate the opening, Mr. Berman carried a remarkable layout insert in The Exhibitor, David Barrist's live regional journal, announcing his Fall product as follows: September, "Your Best Friend"; October, "Rags To Riches"; November, "A Dangerous Adventure"; December, "The Beautiful And Damned"; January, "Little Heroes of The Street"; February, "Brass"; March, "Main Street"; April, "The Little Church Around The Corner," and May, "Broadway After Dark."

Among those who attended the official opening of the exchange were Jules Mastbaum of the Stanley Circuit; David Barrist, Charles Goodwin, Harry M. Warner, president of Warner Brothers; Herman Starr, chief auditor, Warner Brothers; Charles S. Goetz, manager of Warner's New York Exchange; Lon Young, Warner's exhibitor cooperation department head; Roger Ferri, editor of Indepentent Department of Moving Picture World; Miss Constance Jeslin of the D. W. Griffith Company, who played a leading part in "Orphans of the Storm," and is shortly to appear in an independent production; David Starkman, John Evans, J. S. Markf, manager of the Washington office of Indepentent Film Corporation, F. Hanerman, and many others.

Let 'Er Go!

And, when we get going we won't stop until we reach our goal.

Watch 1923. It's going to mean dollars to you. And next week Moving Picture World will prove it. Don't let a camouflaged outburst by those who would find pleasure in seeing you guttered, deceive you.

Moving Picture World is the Independent Man's Bible.

That's why everybody in the independent field reads Moving Picture World.

But the march forward has just started.

Let's go.

ROGER FERRI.

Good News for Exhibitors
QUALITY FILM EX. WESTERN PENN AND WEST VA.
CHAS. L. STEPHENSON CANADA
GRAND NORTH DE LUXE FILM CO FILM EX.
UPPER N.Y. STATE
EASTERN PENN. AND SOUTHERN N.J.
FEDERATED FILM EX. NEW ENGLAND STATES
HURRY TO YOUR NEAREST EXCHANGE AND BOOK THIS RELEASE
M. LANDE FILM DIST. CO KENTUCKY AND OHIO
APOLLO EXCHANGE GREATER NEW YORK AND NORTHERN N.J.
ALL STAR FEATURE DIST. CALIFORNIA, ARIZONA, NEVADA.

IF YOU ARE A SHOWMAN BOOK THIS BIG GRIPPING BOX OFFICE ATTRACTION

MORE TO BE PITIED THAN SCORNED

GET YOUR DATES SET QUICK FOR THE FIRST of M. 6 GET READY FOR BOX OFFICE WINNERS

NEXT RELEASE "ONLY A SHOP GIRL"

WRITE OR WIRE C.B.C. FILM SALES CORP. 1600 BROADWAY N.Y. CITY

Warners Prepared for Busiest Season; Announce Big Releases

The Warner Brothers, this week completed all arrangements for activities for the forthcoming season and are now so strongly organized that they can guarantee a maximum service to exhibitors throughout the country. They have lined up some of the most formidable exchanges in the country and these in turn have augmented their forces and prepared to make 1923 a year in which the name "Warner Brothers" will blaze forth triumphantly.

The New York office of Warner Brothers, this week made a number of important announcements. Perhaps the most important was that concerning the systematic release schedule, which calls for a special to be released monthly, starting with September and continuing through to May. The opening of the new exchange building of Independent Film Corporation, owned by Lou Berman, in Philadelphia; the possible association with J. F. Cubberly, in Minneapolis, who in all probability will be backed by Finkelstein & Rubin; the annexation of the vast theatre interests in New England, where a new exchange has been lined up, together with a number of other important deals tends to make the current week one of the most important in the history of the Warners.

The release schedule of the Warners, together with the pictures, casts, directors, etc., follows:

September—"Your Best Friend," a Harry Rapf production, directed by Will Nigh, with Vera Gordon and Dore Davidson.

Will Hays pays visit to Warner Studio on Coast, meeting Harry Rapf, Sam and Jack Warner, Wesley Barry, Marie Prevost and others.

October—"A Dangerous Adventure," a Warner special, directed by Sam Warner, with Grace Darmond and Phil McCullough.

November—"Rags to Riches," a Harry Rapf production, directed by Wallace Worsley and Jim Chapin, starring Wesley Barry with Niles Welch, Ruth Renick, Russell Simpson and Snitz Edwards.

December—"The Beautiful and Damned," a Warner special, adapted from F. Scott Fitzgerald's novel, scenarioized by Olga Printzlau, with Marie Prevost and a stellar cast not yet complete.

January—"Little Heroes of the Street," a Harry Rapf production, directed by William Baudine, with Marie Prevost, Jack Mulhall, Wilfred Lucas, Will R. Walling, Aggie Herring, Joe Butterworth and Charlotte Jackson.

February—"Brass," a Harry Rapf production, director not yet selected, adapted by Monte M. Katterjohn from Charles G. Norris' novel, with Marie Prevost starred.

March—"Main Street," a Warner production, produced by Sam and Jack Warner, adapted by Sinclair Lewis and Julian Josephson, from the former's famous novel, with an all-star cast.

April — "The Little Church Around the Corner," a Warner production, with an all-star cast, adapted from Marion Russell's famous story.

May—"Broadway After Dark," based on the successful melodrama, with an all-star cast not yet selected.

Another interesting announcement had it that six State rights buyers had purchased rights to Warners' "A Dangerous Adventure." These are E. G. Tunstall, of the Tri-State Film Exchange, Minneapolis, has purchased the rights for Wisconsin; Second National Pictures, of Illinois, have secured Northern Illinois; Regal Films, Ltd., of Canada, have taken over Canada and Newfoundland; Franklin Film Co., Boston, contracted for the New England States; A. M. Fabian has purchased the rights for Northern New Jersey, and the Independent Film Co., Philadelphia, controls the rights for Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware, Virginia and District of Columbia.

Cummings Not to Desert Field

Irving Lesser, of Western Pictures Exploitation Company, this week announced in New York that Irving Cummings will resume making independent pictures as soon as his present contract with Universal expires.

New Arrangements

Arrangements have been completed whereby Francis A. Mangan and Edward Small, whereby Mangan's version of Victor Herbert's miniature operettas for picture houses will hereafter be booked through the offices of Edward Small, 1493 Broadway, New York.

Incorporations

ALBANY, N. Y.—American Comedies, Inc., of New York; capital, $20,000. Incorporators, C. E. Rhodes, V. Brennan and J. J. Bulleid.

DOVER, DEL.—Second National Pictures, Inc., of Ohio; capital, $250,000. Incorporators—Wilbur A. McCoy, Pittsburgh and W. I. N. Lofland and Frank Jackson of Dover, Del.

ALBANY, DEL.—Love Lace Productiona; capital, $50,000. Incorporators—Joseph E. Shea & J. Mountford Adams.

BOSTON, MASS.—Franklin Film Exchange, Inc., of Boston. Incorporated for the distribution of Warner Brothers product for 1922-23.

Gossip Of The Trade

Paul W. Wakefield, formerly of the Houston, Tex., Chronicle, has joined Consolidated Film & Supply Company, of Dallas, as publicity and exploitation director.

David Starkman, who recently disposed of his interest in Woods' Theatre in Atlantic City, N. J., has opened his own exchange in Philadelphia, distributing "The Love Slave." He was a visitor in New York this week.

J. F. Mark, one of the most popular film men in this country, is successfully managing Lou Berman's Washington exchange of the Independent Film Corporation. Miss B. Rose is the booker there. B. R. Tolmas, that dynamic sales genius, is sales manager for both the Washington and Philadelphia exchanges.

George Fecke, owner of the Motion Picture Distributioa Corporation, of Boston, was in town and is negotiating with Ricord Gradwell for the New England rights to "The Country Flapper," starring Dorothy Gish.

Bob Lynch, manager of the Metro independent exchange, of Philadelphia, is making considerable headway in that territory with both Metro and independent product. Recently he was host to 16 members of the F. I. L. M. Board of Trade in that city.

Lou Epstein and Al Jolson, the comedian, according to reports current in the trade will soon become associated in a venture calling for the production of "The Wildcat," to be made in Arizona.

Truly B. Wildman, of the Enterprise Exchange, of Oklahoma City, reports a record-breaking business on C. C. Burr's Northwest feature, "I Am the Law."

Charles Skouras, of Skouras Brothers Enterprises of St. Louis, has gone to the Coast, where he is expected to remain during the month of August, going over productions being made there.

Standard Film Exchange, of Kansas City, announces the acquisition of three new series, namely, tea Jack Hoxie Westerns, ten Franklyn Farnums and ten William Fairbanks films.

The Eureka Film Exchange of St. Louis, has moved its offices into larger quarters, namely those formerly occupied by the Enterprise branch there.

Tony Luchese and Oscar Neufield, who jointly own the De Luxe Film Exchange in Philadelphia, are applying the finishing touches to their extensive exploitation drive on Arrow pictures in that territory in the near future.

Business out in the Middle West must be shooting skywsrd for there comes a hit of news from Omaha that Mayer Monsky, of the Liberty Films, Inc., in that city, is making things lively thereabouts with a brand new high-powered roadster.

Al Kahn of the Crescent-Federated exchanges of Omaha and Kansas City, is authority for the statement that exhibitors in his territory reported an increase in business during July as compared with that done in June.

"Ten Nights in a Barroom," the Arrow special, produced by Blazed Trail Productions, Inc., and adapted from the melodrama of the same name by L. Case Russell, following its sensational run at a house in the Strand section of London, is meeting with success at the box offices of moving picture houses in Englsnd.

Heavy Bookings on Warner Film

Reports from various exchanges indicate heavy bookings on Harry Rapf's production, "Your Best Friend," starring Vera Gordon. All the big New England circuits have booked the feature, according to Sereenart Picture Corporation, of Boston. The Creele Enterprises, of New Orleans, have lined up the Saenger circuit, while the Independent Film Corporation, of Philadelphia, has signed over all the big houses in its territory.

Export News

In the event that "If Winter Comes," the big Fox special, scores the success it is expected to register in this country there is a strong probability that William Fox will open a permanent studio in England. No commeat of aay definite nature on this report waa available in New York, however.

Ernest Shipman is in Willingate, Newfoundland, where he intends producing an epic film of Newfoundland. Mr. Shipman seems to be quite popular with Canadian film interests and fans in general.

The demaad for American-made productions in Italy is higger than ever before. The invasion of Italy by American producers who are making pictures there, seems to have served as sort of a stimulant.

The A. M. Putnam Company has leased the Thanhouser studio in New Rochelle, N Y., where a series of eight two-reel pictures already has been completed. Clark-Cornelius Corporation will State right these pictures.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Real Florida Snow Storm Is Worked by Means of Vacuum Cleaner and Two Fans

GETTING a display for "I Am the Law" gave H. G. Griffin, of the Phiel Theatre, St. Petersburg, Fla., a place in the Exploiters' Hall of Fame as the inventor of a simple and practical snow storm idea.

This carries into execution two of the sure-fires of exploitation; the snow lobby and the animation of a display. The Alaskan setting he used was seen in a regular blizzard, which increased manyfold the pull of a straight snow set.

Simple Equipment

All you need is the backing, two vacuum cleaners, two electric fans, some mosquito netting and a little compoboard.

Mr. Griffin's display was set into the space above his entrance; an arched doorway, and the foundation was a background of an arctic scene, which was made more real through the introduction of miniature huts. This scene was continued on a front piece tall enough to hide the mechanism. Where there is no arch, one should be formed of compoboard, curved to conform to the proportions of the set. This false top should be just the width of the space between the backing and the front row.

Shooting the Snow

At the bottom of the set are placed two vacuum cleaners with the dustbags removed. These are set into a well formed by the front and back of the display, and two pieces of compoboard set at a sharp angle and running from the tops of the cleaners to the sides of the display just below the edge of the front ground piece. Mosquito netting or scrim is placed over the open front.

Into the well is dropped an ample quantity of finely cut paper to represent the snow, and this is blown into the air by the two cleaners, being diverted at the top by the curved piece and dropping onto the chutes formed by the angled strips, where the snow is blown back into the well by two electric fans, which are pointed sharply downward.

Looks Very Real

The effect is that of a heavy snow storm, the constant circulation of the paper being secured by the counter drafts, the snow rising to the top and falling back, only to be blown into circulation again.

The best effect is gained by keeping the lighting behind the scrim or net and holding away too much front illumination. This is readily accomplished by lights placed back of the wings and into the arch at the top.

All of this sounds costly, but Mr. Griffin had the fans and borrowed the cleaners with the result that the entire display was built at a cost of less than ten dollars. The increase in receipts was about $125 from which it will be seen that the investment is a profitable one.

It is not yet too late for snow lobbies. Watch for your opportunity to put this into operation.

Floating Harold Lloyd

Eddie Collins, of the Rialto, Dennison, Tex., got busy with Harold Lloyd in "A Sailor-Made Man" and mounted a boat on a truck. In the boat were three sailors rowing as though against the tide, though the oars stuck out into the air, increasing the comedy effect.

Art panels in the lobby, painted by Collins, himself, carried out the battleship idea, and a drug store was tied to a window display in return for free tickets to be given with each Sailor-Made sundae. Even with the free tickets the receipts were 25% over par.

Mac's Dizzy Envelope Puts Over Big Sennett

Archie MacArthur, publicity man for Mack Sennett, puts out a new envelope for Mack Sennett's production of "Suzanna," with Mabel Normand, that is some husky advertising.

It is an ordinary white envelope with a red triangle running from the lower left hand corner to the upper. It is lettered in white and merely tells title, star and producer.

As Mac points out, this sort of matter advertises to the postmen, to the mail clerks and to everyone who handles the latter before it reaches the address, and we rather think it yells out of the waste basket at the scrub woman.

It is in no sense artistic, but it is a great advertisement.

Took Arabic Display Out to the Sidewalk

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, felt that it was not going to be easy to sell "The Sheik's Wife" unless he did something.

He had a fine title and some good paper, but there were no familiar names in the cast to get the attention.

With a powerful argument, he persuaded the authorities to permit him to box in the sidewalk in front of the theatre and fill in with sand. A few cacti placed where they would not interfere, helped along the desert idea, and by noon the sun provided real "hot sands."

A cool latticed lobby, with plenty of foliage, was made all the more inviting through the contrast, and Harrison had to look at the thermometer to be certain it was the summer season. The box-office sheet suggested January.

Plenty of Dog to Sell "Nice People"

Putting on plenty of style; sometimes inelegantly referred to as "dog" is what will put over the idea of "Nice People," as suggested in this drawing from the Paramount exploitation department.

The basis is a sidewalk awning, with the lobby dressed to suggest a ballroom. This is not as formidable as it sounds. Half a dozen Chinese lanterns, some cutouts from the three sheets, a small band or a phonograph, and you have all the makings. If you have no lanterns on hand, use strings of colored lights.

If you cannot get an orchestra, you can use a phonograph with jazz records and a repeater attachment. Put it to the dealer as a "demonstration" for the repeater and you can get this at no cost.

But if you can possibly afford the cost of a three or four piece jazz band, put them in, they will play in a dollar for every dime you spend on them. Where you can clear your floor, announce a dance (at increased prices) after the last show on the first night, "for 'Nice People' only" and tie that slogan to a hook-up page or anything else you can pin it on.

This lobby is cheap and effective, and suggests that even if Walter Lindlar is out on the road there is still a lobby expert in Claude Saunders' office.

A Paramount Release

A CAPITAL LOBBY SUGGESTION FOR NICE PEOPLE

The essential idea is to suggest a society function for Nice People, and you can hire the sidewalk awning from the nearest city at a small cost. Sometimes you can get one from a caterer if there is no tent and awning maker handy.

Getting a Big Net Profit Out of the Best Pictures of Past Engagements

SEVERAL times we have spoken of the use of "encore week" in the south, and have sketched the general outline, but R. B. Wilby, District Supervisor for Southern Enterprises and still owner of a house in Selma, Ala., sends in an outline of how his manager J. L. Gill, put the idea over.

With Mr. Wilby's details it will be possible to repeat its success if you do the work with the same thoroughness shown by Mr. Gill. You cannot start in today adn pull the stunt in a couple of weeks and get the best results. You must nurse it along and let it grow.

Mr. Wilby gives full credit to Mr. Gill, but we imagine that the general plan is his, for he has been in the business for years and was one of the first contributors to this department. He will be best remembered as the author of the "phonograph record" copy.

First he announced that he wanted to bring back the "5 of the 1000 pictures shown in three years that deserved it," running this on slides variously written, and changed with each picture, for a week. He then ran slides asking that the patrons fill in the ballots being given out to determine which five pictures should be brought back, at the same time giving ballots with some 25 suggested films and five blank lines headed by a black VOTE FOR FIVE and with an explanation of the whole thing at its head. The vote was suprisingly large. The winners were then announced on the screen with the statement that they would be shown sometime in July. Of course some juggling was necessary to get out a couple that couldn't be gotten—"The Spoilers" for instance. All this was in May.

The latter part of June he took it up again, announcing that the "5 pictures you ordered" would be shown the week of July 17th, with the titles and a repetition, of course, of the term "encore week."

Speeding Up

During the week of July 12th he went after them hard, using newspaper copy giving the same old story together with the titles selected, billing "encore week" strongly, and getting a few windows on "you'll encore Blank shows too" In other words he did all the routine stuff as strongly as though the pictures hadn't been there before. Daily ads announcing each picture were used during the week with the tie-up, "The second of the 5 pictures you ordered," usually running two tens and advertising the picture as though no one ever heard of it before.

The net result was more gross than before this summer and about the biggest net profit of a year.

Nothing new, just the old stuff done thoroughly!

Here's Another

The other one was with "Our Leading Citizen." Local paper and theatre jointly offered a cup to that citizen who was nominaetd by the readers and selected as "our leading citizen" by a committee made up of one member appointed from each of the local clubs: Chamber of Commerce, Rotary, Kiwanis, Pilot (women), etc. The cup was to be presented at the theatre two days after the showing of "Our Leading Citizen."

Thaht got the announcement stories, the letters of nomination, letters before every luncheon club asking for the appointment of one member, a story on each man appointed, the presentation of the cup, stories about the presentation.

Of course the picture did well, and the night of the presentation was particularly big, with a different picture, of course.

(The first person nominating the man finally winning also got a month's pass to the theatre.)

The cup cost $1800!

Not new nor even particularly ingenious, but just about every thing in it was squeezed out. And, as you've been preaching for some several years, that's the whole trick.

Prehistoric Autos Helped Wally Reid

When he is not busy wrapping up posters and mailing out mats H. C. Eagles, of the accessories department of the Paramount Exchange in Seattle dabs away at exploitation, and he pulled a good one for "Across the Continent" when that played the Liberty, Tacoma, for Jensen and Von Herberg.

He staged a real race with cars which figured in the early days of the racing game as a diversion at the motor races at the Tacoma Speedway.

There was an aboriginal Ford car built for Barney Oldfield, an antique Oldsmobile, an Overland and a "Dent." Oldfield drove his own old car, and the veterans chugged around the track while the spectators shouted their glee and boys threw out dodgers announcing that the Dent would be seen at the Liberty that evening. It was, and by a large percentage of the crowd which had been at the track.

Perhaps you have no speedway, but you can stage a road race with cars handicapped according to their ages, and you can make it funnier than a donkey race.

Tiny Flags Helped Sell "Young America"

Julian M. Solomon, sometimes known as King Solomon, sends in a clever stunt for Young America. He got flags about one and a half by two inches tor fifty cents a gross and enclosed these in envelopes costing $4 per thousand, printed with an advertisement for the Cohan play. Two thousand cost about $15.50 and gave big box office returns in three of the houses operated by Haring and Blumenthal in in their theatres on the Jersey side of the Hudson, 6,000 being used in all.

For "School Days" the King borrowed desks and at a cost of 48 cents for tar paper blackboards and two cents for chalk he had a fine business building lobby display for the National, Tivoli and Lincoln. The chalk was used to write advertisements on the blackboards.

Made Bargain Day One Glorious Day

"One Glorious Day" naturally suggests bargain day to a lot of women and so Ray Whitfield tied the Will Rogers to a department store when the picture came to the Majestic Theatre, Austin, Texas.

In return for an all the week tie-up, the store was given passes good for Friday only at a reduced rate. Friday was a glorious day of bargains at the store, and purchasers of three dollars' worth of goods were given a pass to the performance—good only on that day—one of the off days with the house.

The store advertised the stunt heavily, with plenty of space for the theatre, and the results were so entirely satisfactory that the merchant wants another hook in as soon as Whitfield can think one up—which will not be very long.

Sent 2000 Letters

Having assurance that the Paramount "Little Minister" was a good bet, Hugo Plath of the Queen Theatre, Abilene, checked up his mailing list and then sent out some two thousand special letters on the attraction. As he reserves this stunt for the pictures on which he is absolutely safe, it worked a large percentage.

Then he gave a special showing to ministers —of all sizes—and let the newspaper men come in, too.

A First National Release

HERE IS THE SUCCESSOR TO THE FAMILIAR DONKEY STUNT

The text reads that "even a dumb bell knows a good picture when he sees one." It adds a few remarks about J. Coogan in "Trouble." It was originated by the Des Moines Theatre, Des Moines, Ia. The bells are flat and are tacked to a curtain and pole.

A Mechanical Display Jammed Arcade Lobby

Guy A. Kenimer, of the Arcade theatre, Jacksonville, made one of the map-on-an-endless belt display for "Across the Continent," and boosted the receipts on this Wallace Reid story.

The display shown on this page was in a box about nine feet long and six high. The map was the track on which the cars were placed, and ran over a pair of rollers, one of which was belted to a motor. Mr. Kenimer writes that the crowds clogged his lobby watching the device.

The stunt is very well done, but it would be a small matter to render the display even more effective by painting a panorama on the back and speeding this to match the floor belt.

Kenimer had the idea of putting boys around the auditorium to work up the excitement, but they were not needed, for the audience supplied its own cheering and rendered the plants unnecessary.

Three hundred tack cards were used along the road to Pablo Beach, where real races were held, and he had planned for a Ford parade, but the dealers were turning them over to purchasers as rapidly as they arrived, and the best he could get was to banner the demonstration cars.

A Paramount Release

ANIMATED THE WRONG BELT IN JACKSONVILLE

Guy Kenimer, of the Arcade, used a map on an endless belt beneath the autos, but the background stood still. Both can be made to work on the same power with only a little more trouble, and the display for "Across the Continent" is bettered.

Sold the Kiwanians on "Smilin' Through"

When J. M. Blanchard, of the Strand theatre, Sunbury, Pa., does a thing, he puts in all the frills.

He sold Kiwanis on the Smilin' Through slogan. Then he sold them on a benefit for the Playground Fun. The regular Kiwanis notice started off with the statement that five tickets to the Strand were enclosed and none were to be returned. Then he smears both sides of the letter head with Strand advertising until the Secretary is moved to remark:

"A blind man could tell who furnished the stationery this week, but at that Jess is a real fellow and always gives the public the best and last thing in photoplays."

Then he adds a last line "Read the other side if you want to see who gummed this notice," and of course the other side is a display for Norma Talmadge and her biggest hit.

It comes pretty soft for people who hustle for it.

Keith Theatre Plants Pharaoh Publicity Gag

Because some employee of Keith's Theatre, Syracuse, painted the crosswalks with signs for "The Loves of Pharaoh," a stern and unrelenting cop made him scour the paint off again.

It made a lot of talk while the signs were being painted and it made three times as much while the employee labored under the vigilant eyes of the bluecoat with turpentine and rags.

It was all a part of the same stunt, for the management had arranged for police interference beforehand, not only avoiding possibility of trouble, but making the newspaper grade with a matter of police record, the story "breaking" on the police run instead of being sent out from the house.

To help along, Fred V. Greene, Paramounteer, got the Postal Telegraph Company to write out a fake cablegram from Lubitsch to the theatre; the company being glad to horn in on the pblicity, most of which has gone to the Western Union in the past. The company took its pay in a ring around the "via Commercial" in the form and an added "Even in Europe 'via Commercial' means something."

A Hodkinson Release

SUMMER WAKENS RIP FROM HIS LONG SLEEP ONCE MORE

It's a fine summer picture for vacationing kiddies and even if it is a year old, the Florence Theatre, Seattle, found it could get a crowded business in the July heat by cool lobby decoration. The centrepiece is patterned after the 24-sheet.

Got Two for One

Most managers figure that the telephone stunt is an exploitation in itself, but now and then someone finds a way to build on it, as has been recorded here.

Add to the previous ideas the work of Brentlinger, of the Liberty Theatre, Terre Haute, Ind. He persuaded the telephone company to place two switchboards (though desk instruments would have sufficed) in the window of a retail shop and two girls telephoned all day; a card announcing that they were advertising "Smilin' Through."

This not only got the attention of the passing throng but it helped to put the calls over giving these additional effect.

Tireless Wheels

This seems to be a new one.

In addition to the map-auto stunt suggested for "Across the Continent," A. L. Snell of the Imperial Theatre, Gadsden, Ala., hooked the electric company to a window display of an auto, the wheels of which were a pair of fans, stripped of their wire guards and with the standards masked.

A third fan, masked behind an announcement card, blew out the ribbons attached to the cap of the cut-out driver and aided the illusion. To help along the three fans all blew around the sand used for a groundwork. Try the wheel effect on any automobile picture.

Paramount Evolves a Ready Print Scheme for Costless House Program

PARAMOUNT is announcing to its exhibitors a new scheme for a free monthly house organ, and offering an alternative scheme whereby the issue may not only be free but may be made to show a profit.

Strictly speaking, it is not a Paramount scheme, since it is the independent venture of an individual concern, but since the bulk of the type material will relate to Paramount productions, it is primarily to be classed as a scheme for Paramount exhibitors. In strict fact any exhibitor in a town where there is no Paramount service used can get the franchise.

How It Works

The publication is to be known as the *Motion Picture Review* and is to be printed in twenty page form but with the pages numbered from one to ten and from fifteen to twenty-four leaving a space in the center for a four-page insert locally printed by the concern to which the ready prints will be shipped.

This insert is printed from copy supplied by the exhibitor and may contain such house talk as he desires including the monthly program. A certain portion will also be reserved for local advertising.

But one house in a town will be supplied with this publication, and the franchise holder has an option of using one of three schemes.

Select Your Own

The exhibitor can purchase the sheets outright at a cost of $100 for the first thousand and $50 for each additional thousand. He then obtains his own advertising and retains for himself any profit over the cost of copies and the press work on the four-page insert.

He may lay off the venture to a local advertising agency, paying for his sheets and dividing profits with the agency.

He may guarantee the distribution of a specified number of copies monthly and let the Macon Publishing Company get the ads and take the profits, if there are any.

Not a Charity

This looks almost too good to be true, but the idea is merely an adaptation of the old "sheet writing" game in which traveling fakers sold fountain pens for half a dollar and threw in a farm journal or an automobile paper or something.

By explaining that the publishers were giving the pen as a premium, the faker removed suspicion from the pen. He paid from three to six cents "turn in" for the subscription and perhaps ten cents for the pen. The rest was profit.

The idea of the paper was to obtain circulation, and the "turn in," or money paid the publisher, was merely a technicality to satisfy the post office.

Names Count

The circulation was what the publisher sold the advertiser. The subscription was negligible. The sheet writing has been practically stopped, but there are numerous sheets—and good ones—which are circulated largely as premiums with other publications.

This works on the same idea. The Macon company wants a guaranteed circulation. It can obtain it through the picture houses. It does not aim to make money out of the exhibitor, but rather to make money for him.

It looks like a material help to the exhibitor who gets a fine job for nothing and even has a chance to make a little money. One house is already using an eight-page insert to care for the extra ads it is getting.

Colorado Exploiteer Has Odd Trick Auto

Rick Ricketson is Paramounteering around Denver and the rest of the State and in a letter to Claud Saunders he tells of E. C. Marquand, of the Isis Theatre, Longmount.

Marquand has an idea that if he can make money with exploitation he might as well exploit, so he pulls up one picture a week and puts that over so strongly that he can pay the rent even if others flivver.

One of his chief aids is an automobile which has a body he can strip off in ten minutes. Then he puts on a framework and shoots the car all over town. When they see Marquand's car with a fresh set of whisker disguises they stop pitching quoits or talking politics and crowd into the Isis. It does not bother Marquand that the picture is old. If it is he figures that it will be new to his people and he puts it over just like a preview.

This doesn't mean that he books only the memories. He will come close to first run if he wants a certain title and along about May he starts in to spend more money for his film than he does in the winter months.

He knows he will have to use better pictures in summer to get them in, so he uses them, and does an average business the year around. It costs him more in summer, but he gets a profit and does not have to pay rent on a dark house.

Just as a sample he had "Saturday Night," "Fool's Paradise," "The Great Moment" and "Moran of the Lady Letty" for his June and July bookings.

There's a moral to this. You write it. Then it will sink in deeper

Crosses Work Well for N. Y. Crossroads

Here is a typical design for the cross pieces advised for "The Crossroads of New York." This particular example was employed by the Capitol Theatre, Davenport, Ia., which also hooked to the street cleaning department to get signs on all rubbish cans and dump carts.

A First National Release

THE CROSSROADS SIGNS

Another good stunt worked by the Capitol was a competition for a chorus on "The Crossroads of New York" to the air of "The Sidewalks of New York." The promise was made that the lyric would be submitted to a prominent music publisher, but this didn't mean anything. It did help, however, to interest in the competition, the firts prize in which was a pack of fifty passes to the theatre.

Changed the Signs

Among the traffic regulations of Oklahoma City is one requiring all autos to come to a dead stop at certain points, designated by a "Stop" painted on the pavement.

When S. S. Wallace, Jr., of the Capitol Theatre, got the Curwood "I Am the Law," he added these words to some 300 police signs—first obtaining permission—and when the title was more fully advertised, the connection sank home. The idea can be adapted to semaphores and other police signs.

Paramount Releases

ON THE LEFT IS E. C. MARQUAND'S ACTING AUTOMOBILE. IT'S A WONDER

The Boss of the Isis Theatre, Longmont, Col., believes in exploitation and he has had this car so planned that he can skin off the body in ten minutes and build a new structure. It has been a battleship for Cappy Ricks, the racer, in "Too Much Speed," and has even masqueraded as an airplane. On the right is the display for "The Sheik," old, but still interesting, when you read about Marquand's policy.

Los Angeles Spaces Offer Big Contrast

These two examples from Los Angeles are from the same artist. One of them is good and the other is in his more usual style. That for "The Ordeal" has a certain directness in style the other lacks. The selling lines are placed where they may be read as a whole and you do not have to go skittering all over the place to convince yourself that you should see this picture. In the top mortise you are told who Miss Ayres is through reference to her work in "The Sheik" and other plays. There is also

A Paramount Release

A WELL-ORDERED SPACE

mention of the fact that this is Maugham's first screen drama, which to many persons will be of greater interest than Miss Ayres who is already known to them but who are attracted by the first direct screen work of the English dramatist. Below the cut are the selling arguments for the play itself with a reference to the costuming and the leading members of the supporting cast. On the left is the panel for the other features. In the original cut this was barred by the artist to panel the various announcements but the agent wisely cut these through to permit this section of type to be put in as a whole, separating by dashes instead of double cutoffs. The star and title are very

A Metro Release

BACK TO CONFUSION

nicely lettered in a reverse circle black enough to give contrast and the whole forms one of the best displays we have received from California. This was used the week preceding "Missing Husbands"' for which the artist made a return to his usual style, in which he kills off the sales boxes through hiding them in a mess of light sketching which means nothing. There are three panels, but you have to look closely to get them, because they form a part of a Moorish design of no particular meaning. The portrait sketch may attract, though she does not look like the woman whose beauty maddened men, but the he-flappers weaken the idea and detract from the appeal. We think that exhibitors make a mistake in playing this up as a Parisian sensation. One of the boxes in this space runs "It has played a year in Paris and is still going." The stuff that kept the story going in Paris has been censored out of the picture over here and we get only a hint of what the picture could be with the cuttings left in. As a shocker it is distinctly a disappointment and can be nothing else. The shocks have been denatured or deleted. What is left is a good story; an interesting one and an oddity, but it is no more shocking than "Ten Nights in a Barroom" or "The Old Homestead," and to talk of what the picture was instead of what it is is not only to mislead and disappoint, but to kill off the present value of the picture through overselling. Sell it as a novelty; something different, but don't sell the shocks which are back in the cans in the Metro office. People who go in looking for nudity and sensation will not find it, and no matter what else they find will not count. They will feel they have been swindled. Sell them rather on the Atlantean "She," sell them on the woman with twenty-three husbands and more to come. Sell them on the idea of the lost race, and you will satisfy them with the picture, but don't sell them what Paris saw and we do not. Announce less than you have to offer and you will prosper, but you will never build a clientele trying to sell what you cannot deliver.

—P. T. A.—

Another Example of Restraint in Cuts

Here is another example from Baltimore in the use of cut for attention getting. The portrait of the star and the girl on the island with the wrecked ship in the distance all suggest a virile story without taking more than one-fourth of the 85 by 3 used. The title seems to be taken from a Paramount press

CENTURY
JACK HOLT
and
SYLVIA BREAMER
in "The Man Unconquerable"
A Paramount Picture
A dramatic fight for love and millions on a South Sea isle of romance. Packed with exciting climaxes, it's Jack Holt's greatest picture.
Wm. Schwartz, Tenor
Century Symphonists
Chas. E. Person, Conductor

A Paramount Release

A WELL SIZED CUT

book. It might better have been set in more legible type, but it is reasonably clear, and the title is less important than the star and the copy is set in readable type which helps more than a little, though we question the value of the New York press notices. Just one of these would have sufficed and this would have given room for a larger display for the stronger selling line, which then could have been put in ten point with about six points of lead between the lines. But taken as a whole this is a good space and of real selling value. We hope some of the Western artists happen to see it. It may help them, and they assuredly need help.

—P. T. A.—

Working Plan Book for Original Space

This four elevens from the Luna Theatre, Lafayette, Ind., works up a plan book cut into an original display for Barthelmess in "Sonny." That cut looks as though it might mud up on slight provocation, but with careful press work it has just the right color and it works into the space nicely in spite of the irregular design—or perhaps because of it. It would be possible to

A First National Release

A PLAN BOOK CUT

set the lines at the left in larger type without killing down that space, the better way being to set up the "Can you win mother love with a lie?" and letting the rest stay as it is. In a 24 or 36 point this would have sold much better. And on the same lines to have cut in the reference to "Tol'able David" with a bold face title would have helped, the remainder of the line being held to roman. It would be more trouble to get the idea over to the printer, but in time he can be trained to set things your way and pull up the points to make them effective.

—P. T. A.—

Show Window for "Across Continent"

H. C. Farley, of the Empire Theatre, Montgomery, Ala., made a real production window on "Across the Continent" He used a painted background in the full window, flooring with sod, with a sand road, along which were strung out a dozen toy automobiles. Miniature 24-sheet stands of proportionate size were strung along the road, advertising the attraction, and toy cows and horses disported in the fields.

It worked so well he was almost tempted to put a tent around it and charge an admission fee.

He tied a local "drive it yourself" company to a procession of Ford cars, and persuaded the Essex agency to keep a car out for two days telling what that car had done in a local road test.

Down South the managers used to complain that they could not sell Reid in an automobile picture, but they find that exploitation will turn the trick. Mr. Farley, for example, boosted his takings about a quarter.

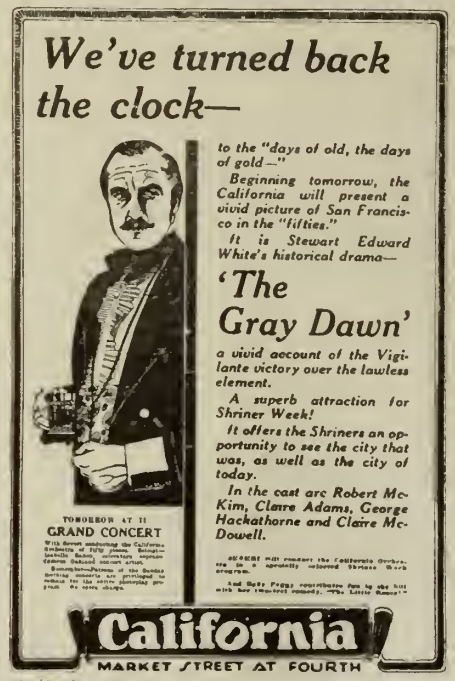
Too Much Design Is Weakening in Effect

Milt Samis shoots in some samples from the Roth and Partington houses in San Francisco and opines that the display on "Our Leading Citizen" is a bear. We gather that Milt refers to the copy and not to the design, for we feel that he knows that the letter is what sells and not the picture of three people, nor yet the portrait of an unknown person. Just who that is in the circle is not clear. It's the poorest thing we have seen from Bubar in long months, and the entire layout is not up to his standard. Even the lettering is not

A Paramount Release

TOO MUCH PICTURE

good. The letter is worth more, as advertising, than all the pictures Bubar can draw between now and eternity. The drawing should have been shot in favor of a larger reproduction with a big play to the line "Even the author likes it." That, the letter, the title and the cast might well have been made the basis of an all-type display for a change. It would have done the house much more good. Bubar at his best takes second place to none, but he should be held back when type will work better than his drawings, even though the drawings be good. We like better, so far as the arrangement goes, the display for "The Gray Dawn," which is mostly in type. The overline is not good, for "We've turned the clock back" sounds too much like a daylight saving announcement. "Back to the days of '49" would have been more striking and more explicit, but the type layout is better than the best lettering, though the argument might have been made a trifle stronger. The idea was to sell the visiting Shriners on seeing what the San Francisco of old was like, in contrast with the city of today. The allusion to '49 would have done this better, and then the point could have been put over in more convincing fashion with a little jazz. Perhaps something like this would have won more attention: "Today San Francisco is a city of magic raised to greet the visiting Shriners; a city of the West transformed into a blaze of Oriental glory, as different from the San Francisco of yesterday as that differs from the San Francisco of the pioneers. After you have seen the city that is; when you have tired of sightseeing, drop into the California Theatre (which is within easy reach of all the hotels), and see the city that was. Make an adventure into the golden past and find rest and enjoyment combined. You can see all the pictures you want in your own home town, but see this tale of Old San Francisco while you are visiting in the new." That might


We've turned back the clock—
to the "days of old, the days of gold—"
Beginning tomorrow, the California will present a vivid picture of San Francisco in the "fifties."
It is Stewart Edward White's historical drama—
'The Gray Dawn'
a vivid account of the Vigilante victory over the lawless element.
A superb attraction for Shriner Week!
It offers the Shriners an opportunity to see the city that was, as well as the city of today.
In the cast are Robert McKim, Claire Adams, George Hackathorne and Claire McDowell.
TOMORROW AT 11
GRAND CONCERT
California
MARKET STREET AT FOURTH

A Hodkinson release

A NEAT TYPE LAYOUT

have brought more of them in, though the California seemed to be doing very well the two occasions we got to visit the house that week. But the big point is that Milt gets more chance to sell with type if he gets a chance to use the types, and we take it that he has the editorial control of the art work. He should have. We are looking for more type from Milt and we believe that it is coming.

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for midsummer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Nursing Business

Because "The Glorious Fool" opened an engagement at the Majestic Theatre, Memphis, the night the hospitals graduated their nursing classes, H. C. Clarke, the manager, invited the classes and all other nurses off duty to be his guests, because the picture deals with hospital phases.

The newspapers all gave him a write up, and business was bettered by more than two hundred dollars, not counting the post value of the courtesy, which is by far the more important angle.

Cartoon Sketches Help Ticket Sale

The artist of the Garden Theatre, Baltimore, had to go and spoil it all with some unnecessary hand lettering, but he turned out a capital advertisement for Wanda Hawley in "Bobbed Hair." The display looks like a chart from a barber shop, but you do not pass it up on that account. You look to see what it is doing in the theatrical ads. Because it is different it gets over where the best of half tones would flop like a fish out of water. That some of

GARDEN
THIS THEATRE COOLED WITH WATER WASHED AIR
Wanda Hawley
IN
"BOBBED HAIR"
The ticklesome tale of a flapper who tried to be futuristic. Oh, what wonderful things happened to this young Goddess of Liberty when she tried to live up to her curls and notions!
GOOD-TIME VAUDE-VILLE

A Paramount release

FITTING THE FLAPPER

the sketches are new art style helps not a little to give real distinction to the space. This sort of illustration sells tickets. It is a part of the sales argument and not merely decorative material. You might pass over the title but all those short-haired girls look interesting and you stop to read. The chances are that you are sold on the feature, and the house gets your money. The most surprising thing is that the artist had the good taste to hold off and give the girls a chance. He might have drawn in three times as many and have killed off all he had done. Instead of this he holds the sketches apart so that they stand out and get proper attention. It is so well done that we are wondering if perhaps the agent did not prepare this ad himself by cutting heads from magazines. But then the agent would not have lettered the title where type would have been so much better. It must have been the artist, and clever as he is, he was not strong enough to resist the temptation to letter in the title in the fatuous idea that he was helping things along. Outside of that lettering this is a wonderfully good ad because it is both simple and effective, and effective because it is simple.

—*P. T. A.*—

Non-Stop Record for 'Across the Continent'

Here is a ballyhoo for "Across the Continent" which is a sticker. Once you wind it up it runs for 24 hours. It was developed by I. C. Holloway, of the Rialto theatre, Columbus, Ga., who got reckless and spent all of ten dollars putting this over for three days.

He used a lobby display from the Howard theatre, Atlanta, a map with a tiny car, and he worked up interest through the Ford angle with slides for the Ford which linked to the picture.

On the strength of this he persuaded the local Ford agency to hire the car used in Atlanta and put it on the roads for a 24-hour non-stop record with prizes to anyone who caught the engine dead between eleven o'clock one morning and the same time the next day. Ten prizes were offered, but none had to be given out, since the car kept on going. This gave a vital interest to the ballyhoo and everyone kept an eye out for it.

After the test the car was run to all the nearby feeder towns where it capitalized the interest created in the test.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CRADLE BUSTER. Ran this to a nearly full house with no kicks whatever. J. W. Lumpkin, Cupid Theatre, Miles, Texas.

JAN OF BIG SNOWS. Very poor. Did not think Curwood subject could be so poor. Snowstorm scene poorest I ever saw. R. A. Bradshaw, Grand Theatre, Crestline, Ohio.

SISTERS. Good picture, well liked. Seena Owen does splendid acting. It is a little too long and sadly in need of good comedy; attempts to lighten it with negro humor were a failure. Advertising, more than average. Patronage, best. Attendance, poor. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

Associated Exhibitors

THE DEVIL. Picture fine. Exploitation possibilities great. Went over big, two days; first two-day picture ever run. Advertising, general, good lobby display. Patronage, general. Attendance, good. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

LADY GODIVA. Patrons remained silent on this picture; a good picture for a high class audience. Advertising, photos, ones, window cards. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SINS OF MARTHA QUEED. Pleased most of our patrons. Would consider it a fair box office picture. Advertising, usual. Patronage, better class. Attendance, poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Equity

WHAT NO MAN KNOWS. A good program picture. Clara Kimball Young docsn't pull, and public say they do not like her as formerly. Advertising, newspaper, lobby and pretty front. Patronage, mixed. Attendance, fair. King Solomon, Bijou Theatre, Clarksburg, West Virginia.

F. B. O.

BARRICADE. A very good picture, will stand on any program. R-C (F. B. O.) pictures are very, very good. Advertising. one and three sheets, and slide. Patronage, small town. Attendance, fair. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

LIVE AND LET LIVE. Good clean feature. Excellent moral. Pleased all. Rental O. K. Advertising, regular. Patronage, small town. Attendance, good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

SO LONG LETTY. Film in good shape, excellent photography; fine light comedy. Old picture but pleased 100 per cent. Advertising, ones and threes. Patronage, small town. Attendance, good, plus. C. C. Johnson, Amuse-U theatre, Melville, Louisiana.

WHY MEN FORGET. Very poor picture, made in England. American pictures popular. For me it is not worth running; stay away from it. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

First National

CHILD THOU GAVEST ME. Will please all classes. Advertising, posters, newspapers. Patronage, country town. Attendance, quite good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

GIRL IN THE TAXI. Not quite as good as "Twin Beds," but well worth showing, just the same. It will please. Advertising, posters and press. Patronage, small town. Attendance, good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York

MOLLY O. Pleased them fairly well. But the rental was entirely out of line with the attendance despite a strenuous exploitation. BE CAREFUL WHEN YOU BUY THIS. Advertising, mailing list, ones and threes. Patronage, health seekers and tourists. Attendance, fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MY BOY. Good business getter and satisfied patrons although I would not advise an advance in admissions. Advertising, heavy. Patronage, better class. Attendance, good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

OLD DAD. Very good drama. Mildred Harris Chaplin especially adapted for this sort of picture, although picture old. Advertising, newspapers and posters. Patronage, mixed. Attendance, poor. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

PECK'S BAD BOY. This is Jackie's first visit, but take it from me and my audience, we all liked this one. While it is not a knockout, it will please. The only thing I found wrong was the footage which was 'way short, only fifty-five minutes running time—should have been an hour and fifteen. Ran with Lloyd's "Among Those Present" for two days. Advertising; extra lot windows, cut-outs, sixes, heralds. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

POLLY OF THE FOLLIES. A comedy that seemed to please the majority. Advertising; newspaper, photos, twenty-four sheet. Patronage; mixed. Attendance; good. J. Kenrick, Strand Theatre, Ithaca, New York.

SMALL TOWN IDOL. Was afraid of this and held it off a long while. Result was surprising and the people came out for it and seemed to like it, particularly the men. Ran two-reel drama with it, making well balanced show. A good picture to change the style of show; something different. Patronage, general. Attendance, fair. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

SMILIN' THROUGH. Very fine picture; pleased all. Had very good comments. Should have more pictures like it. Attendance, large business. N. La Page, Rialto Theatre, Superior, Wisconsin.

SONNY. Condition of film excellent. I never could wish for a better picture. Barthelmess made a hit here and the supporting cast could not have been better. Plot, photography, direction and cast O. K. Pictures like this will get patronage back. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THOUSAND TO ONE. Good picture, but does not suit our patrons; not picture's fault. Advertising, regular. Patronage, small town. Attendance, fair. S. H. Miller, Liberty Theatre, Montezuma, Georgia.

WOMAN'S SIDE. Kept four ushers busy keeping patrons awake. My opinion is Katherine must wake up and get some better stories. Advertising, usual newspaper, window cards. Patronage, family. Attendance, very poor. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

Fox

OVER THE HILL. Without a doubt one of the greatest pictures ever produced. It brought out people who never came before. Advertising, 200 cards, heralds, etc. Patronage, rural. Attendance, big. Irving Carlin, Opera House, Rocky Ford, Colorado.

OVER THE HILL. Played to the biggest crowds in history of town. Nearly twice the population saw this masterpiece. A little overdrawn, but good. Advertising, ones, threes, posters, heralds, papers. Patronage, small town. Attendance, wonderful. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PERJURY. Three reels too long. No usual Farnum punch. Too heavy a picture, both reels and price, for small exhibitor. Advertising; newspaper, herald, lobby display, etc. Patronage; country town. Attendance poor. H. V. Harvey, Palace Theatre, Dixon, California.

ROOF TREE. Fair William Russell picture, which isn't saying much; not that William Russell isn't good, but Fox puts him in such weak pictures. What goes for this goes for most of the Shirley Mason pictures. Advertising; posters and mail. Patronage; rural. Attendance; fair. B. A. Aughinbaugh. Community Theatre, Lewistown, Ohio.

ROUGH DIAMOND. Below the average Mix picture. Advertising; ones, slides, program. Patronage; small town. Attendance; above average. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

SHACKLES OF GOLD. Farnum in fights and dress suits. If Farnum is a favorite, picture will please. Patronage average mixed. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

STAGE ROMANCE. As about 99 per cent of the exhibitors have said, this is the sorriest piece of "blah" you have seen in a long time. They say they are going to put Farnum back into blue shirt stuff. He is pretty dead here now, after this last one; so it doesn't matter much what they put him in after this. Patronage; 99 per cent

disappointed. Attendanee; poor. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THUNDERCLAP. Fine picture in every way. Plenty of thrills and is bound to please. Advertising; six, one, three sheet posters. H. Odom, Dixie Theatre, Durant, Mississippi.

TRAILIN'. Mix at his best. A splendid Western that has the thrills and plenty of aetion. Went over big. Advertising; regular. Patronage; good class. Attendanee; great. J. I. MeCarthy, Majestic Theatre, Charleston, Tennessee.

VIRGIN PARADISE. Had more favorable eomments on this pieture than on any other for some time. Pleased 100 per cent. Advertising; photos and threes. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

YELLOW STAIN. Not more than an average production. John Gilbert plays his role fair, and so do the rest of the cast. Advertising; two ones, one three, one six sheet, slides and programs. Patronage; general. Attendanee; poor. Jaek Kaplan, Royal Theatre, South Fallsburgh, New York

Goldwyn

BEATING THE GAME. Very good, and some nice eomedy mixed in Many favorable eomments on it. We have had very good suecess with Goldwyn, and their priees are right, and to any who have not played Goldwyns, suggest giving them a trial, and you will be surprised. Thos. L. Haynes, Toen Hall, Old Lyme, Conneetieut.

DOUBLING FOR ROMEO. A "keen" picture for "wise guys," but over the heads of the average patrons. If they like burlesque, they'll like this. Advertising; heavy. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro. Arkansas.

FROM THE GROUND UP. They liked this as well as many so-ealled "specials" and bought at a fair priee. Not big, but entertaining. Patronage; family. Attendanee; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

HIS BACK AGAINST THE WALL. Pleased everybody, but no drawing power. Goldwyn has a habit of making good pictures that please all that see them, but it's hard to get them in. Advertising; stunt, and all paper. Patronage; only theatre. Attendanee; fair. Queen Theatre, Sweetwater, Texas.

JES' CALL ME JIM. Fair pieture. First time I used Will Rogers picture. Think will go better next time. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

JUST OUT OF COLLEGE. A pieture that pleased 90 per cent of our audience. A good eomedy for any house. Advertising; posters and newspapers. Patronage; better class. Attendance; fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TALE OF TWO WORLDS. A-No.-1 picture. Fine photography; film in good condition, price reasonable; in fact, Goldwyn's prices give the small town man a chance. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Hodkinson

CAMERON OF ROYAL MOUNTED. This could have been a good Western, but the director has not gotten in touch with his subject yet; he's behind the proeession. The hero fought a desperate fight in the water and then staggered up the woodland paths for miles, thrusting a dying man in front of him. The public wants action all right, but the picture must be plausible and not too much overdrawn. Sometimes we wonder if a director would drop into a theatre where his pictures are playing, if it would help him in making his next picture. Columbia Theatre, Columbia, South Carolina.

CERTAIN RICH MAN. A mighty interesting and clean feature. All who viewed it were pleased. Advertising; regular, lobby. Patronage; general. Attendanee; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

An Exhibitor owned a Slamhard Twin-Two car. His exchange man wanted to get a car, so the exhibitor sold him the Slamhard.

Next day the exchange man grabbed him. "Say!" he growled, "That car you sold me—man, there's wires missing from engine to batteries, there's teeth missing from the gear wheels; there's—oh, darn it, there's stuff missing all over the bus. How am I going to get anywhere with a car like that?"

The exhibitor patted him on the shoulder. "Cheer up," he grinned, "That's just like the last picture you sent me—it wasn't all there!" (It ain't right, Mabel!)

Several weeks ago Mr. Walter Odom talked about co-operating with "Straight from the Shoulder." Now Mr. O. K. McNemar, who has started something in his new house in Gilmer, W. Va., speaks up: "Bully for you, Mr. Odom. You have the right idea. Let's all pull on the same cord. It will mean better pictures and better box receipts, and, above all, satisfaction, and a pleased audience."

Bully for YOU, Mr. McNemar. There's a report slip on next page, gentlemen. You all know where to send it.—VAN.

Metro

ALIAS LADYFINGERS. Good picture; good star. Try this one; you ean't advertise too mueh. Advertising; regular. Patronage; small town. Attendanee; good. H. S. Miller Liberty Theatre, Montezuma, Georgia.

CONQUERING POWER. Good pieture. Title did not appeal. Advertising; average; no lobby exploitation. Patronage; best people. Attendance; small. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

COLDEN GIFT. Very good. Alice Lake never fails to please my patrons. Advertising; usual. Patronage; small town. Attendanee; good. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

PEACOCK ALLEY. Exquisite, rich, elassy settings. Some real aeting and careful direeting. Patrons elassified Miss Murray as the Blonde Nazimova. Advertising; regular. Patronage; small town. Attendanee; good. H. S. Mitehell, Opera House, Windsor, Nova Scotia, Canada.

PEACOCK ALLEY. Good. Come again! A tonie for summer. They say she is "light and frivolous," but they come. Advertising; newspaper, window eards, photos, one sheets and lobby display. Patronage; country. Attendance; good. H. V. Harvey, Palaee Theatre, Dixon, California.

PEACOCK ALLEY. Fine attraetion. Drew well. Patronage well pleased. One of Miss Murray's best. Advertising; one, twos, threes and sixes. Patronage; mixed. Attendance; good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

TURN TO THE RIGHT. A splendid picture, pleasing all, and at special priees. Censors eannot complain at this one. Advertising; mailing list, program, ete. Patronage; small town. Attendanee; fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

Paramount

ACROSS THE CONTINENT. I have played pietures and more pictures; am pleased to say this one had everything one eould ask in the way of story, speed, action, seenery; some pieture. Pleased everyone who had any brains at all. By far the best Wallaee Reid pieture ever made; that is my opinion. It is splendid. You will not be disappointed. I made lots of money for Paramount with this pieture. I had lots of fun running it and paying the bills. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

AFFAIRS OF ANATOL. A nine reel "problem" play treating of the lounge lizard, champagne, ete. Received some favorable reports on this but, in my estimation, Anatol had about five reels too many affairs. Would also pause to remark that some of the affairs were pretty racy ones, too. Local ministers occasionally drop into the Pyam to spend an evening. Am thankful none happened in that evening. Advertising; one sheet, speeial slide and monthly program. Patronage; village and rural. Attendance; poor. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

BACHELOR DADDY. The verdiet of my patrons: the best picture in months. A knockout! Personally, I think it's about the best Tom Meighan pieture I ever saw. Mind you, it's a Tom Meighan pieture and he does great—but the direetor, Leatrice Joy, those "five kiddies" are a wallop. Go to this! Everything you say in its favor will be verified in the screening. It was reviewed well by the trade papers, but they didn't do it justiee—not to my way of thinking. Weather very warm, but fine patronage for this, and things are quiet at that. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BACHELOR DADDY. One of the best Meighans ever made. Book it, boys, because it's bound to please all elasses. Acting of the kiddies great. Boost it big; it will not fail you. Advertising; regular, insert cards. Patronage; all elasses. Attendanee; good. C. B. Harvey, Strand Theatre, Laurel, Montana.

TOO MUCH SPEED. Good Reid picture. Better than some of the new high brow stuff they are putting out. Patronage; best small town. Attendanee; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wiseonsin.

THE WORLD'S CHAMPION. Well liked pieture. Advertising; usual. Patronage; health seekers and tourists. Attendance;

good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pathe

WITHOUT BENEFIT OF CLERGY. It is a remarkable picture of Kipling's story, but you must have read the book and understand Kipling to enjoy it. It will please the better class, but 50 per cent of your patrons will not like it. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

Selznick

CHIVALROUS CHARLEY. A comedy drama of merit; positively the best Eugene O'Brien picture I have ever run. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LOVE'S MASQUERADE. Very good picture. Pleased everyone. Advertising; regular. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

MAN'S HOME. Have run several that were not bought as specials that were as good. A good picture that pleased. Advertising; one, three, slide, heralds. Patronage; small towns. Attendance; fair. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

United Artists

THREE MUSKETEERS. Played two days; could accommodate all at one show. Not near the attendance of "'Way Down East." Every one was much pleased with it, though. The producer got all the cream. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WAY DOWN EAST. About 99 per cent of the exhibitors have reported this as a very good show. Thought their price so high that I booked it on percentage. Paid 'em about one hundred smackers more than I would if I had paid their price. Originally booked it for two days, but after packing 'em in for two shows I had to bring it back a week later to another full house. Of course, it may be possible that we have all had pictures bigger than "Way Down East," when viewed from its various angles, but for drawing power I don't recall any at this time. It is probably poor taste for a Hick Exhibitor to try to give Griffith any pointers, but it is a thousand to one bet that Griffith, when a kid, never lived near a river where they had big ice jams and logs running wild in the spring. If he had ever played "stump the leader" on those occasions he never would have had Dick Barthelmess hopping around on the frozen cakes of ice, like a hot bean in a skillet, wearing a seventy-pound fur overcoat. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Real Enthusiasm

When Mr. William Thacher, Royal Theatre, Salina, Kansas, runs out of report blanks, he sends reports on his bank deposit slips. That's the spirit! It doesn't matter HOW the reports come, just so they COME—and come from exhibitors.

Universal

CONFLICT. A very good picture, but I have seen lots much better. However, it will get over and please at raised admission. Advertising; extra big. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

DELICIOUS LITTLE DEVIL. The report I have to make on this reissue of Valentino and Mae Murray I cannot begin to get on regular report card. Many years ago Universal made a picture with Valentino and Mae Murray called "Dclicious Little Devil." It was no good even at that time, but after waiting all these years Valentino and Murray are rated good. So Universal makes a new print of this picture and are putting on a big drive for exhibitors to play this. I did, knowing it was not the thing to do. Both these stars appeared to be new to the game in this, and they were; clothes out of style, story very light, photography not up to standard. None of the new, snappy stuff, as in present day productions. Yes, it was "rotten," disappointed the people. No excuse for them trying to put this over. It has a kick-back that you can't get away from, even if you do get the money first day with it. They curse you under their breath. Can you blame them? Lay off it, boys; it may put you on the bum, the "close-up" wagon. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MAN TO MAN. A fairly good picture, what I saw of it, as the film was so dark I could hardly see it in spots. G. K. Nenes, Liberty Theatre, Miami, Arizona.

PLAYING WITH FIRE. Very good. Advertising; oncs and 11x14 photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

SHARK MASTER. One of Frank Mayo's 100 per cent satisfaction. Boost this; you will make money on him. Film in excellent shape. Advertising; ones and three sheets. Patronage; mining. Attendance; good. O. K. McNemar, The People's Theatre, Gilmer, West Virginia.

STEP ON IT. Far below Gibson's standard. One of the poorest pictures I have seen in a long time. Can't see where they got the title. Advertising; threes, ones, photos. Patronage; small town. Attendance; fair. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

SUNDOWN JIM. Harry Carey at his best. This is a rather old feature, but we didn't worry about getting 'em in. Will please the majority. Advertising; newspaper. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

SURE FIRE. Here is a good Western with plenty of action. The best Hoot Gibson that I have run. He had good support in this one. Advertising; lobby; sixes. Attendance; good. Patronage; small town, all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SURE FIRE. Hoot Gibson hasn't given us a lemon among his five releases. I'll put him up against any in his line. Advertising; ones and 11x14, photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

TRACKED TO EARTH. Well made picture; pleased 100 per cent. Supporting cast well balanced. All Universal pictures we have played are good, because five reels tell the story and do not drag. Advertising; posters, weekly and daily newspapers. Patronage; mixed. Attendance; fair. M. F. Schnibben, Opera House, Florence, South Carolina.

THE TRAP. A fair offering, but not what is to be expected from a Jewel. Mr. Chaney does some great acting, however. Advertising; threes, ones, newspaper. Patronage; small town. Attendance; fair. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

THE TRAP. Never has Lon Chaney done better work. His work in this production is the work of a master actor. This picture will live long in the memory of the fans, and is another feather in Chaney's already well decorated cap. Book it, play it, boost it. We have heard nothing but praise. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma,

Vitagraph

ROMANCE PROMOTERS. Good program picture. Earl Williams well liked here. A picture that pleased 90 per cent or better. Advertising; oncs, threes and lobby. Patronage; average. Attendance; good. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

Comedies

BE CAREFUL (Monty Banks—Federated). Good comedy. Monty always pleases. This one went big. Advertising; ones and photos. Patronage; middle class. Attendance; good. Wm. Thacher, Royal Theatre, Salina, Kansas.

BUGGINS (Reelcraft). This two reel comedy for me absolutely junk. People

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

walked out on this. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

DUMB BELL (Universal). A comedy that kept them laughing pleased better than some of the much advertised ones. Will hold up a program to any audience. M. V. Cousins, People's Theatre, Pineland, Texas.

EDGAR COMEDIES (Goldwyn). Children go crazy over these comedies, but grown-ups don't care for them. Jack Kaplan, Royal Theatre, Seven Falls burgh, New York.

FALLING FOR FANNY (Christie). A good comedy. Christie comedies are usually good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

SAILOR MADE MAN (Assoc. Exhib.). Drew better than "Foolish Wives," "Queen of Sheba," "Over the Hill." It's a winner if they like comedy. J. Kennedy, Strand Theatre, Ithaca, New York.

THE SHOW (Vitagraph). Good. Pleased all. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Serials

ADVENTURES OF ROBINSON CRUSOE (Universal). Started out fine, but is nothing like the book story. Drags too slowly from sixth to twelfth chapter. Attendance has fallen off. Joe W. Creamer, Strand Theatre, Chillicothe, Missouri.

WHITEHORSE MAN (Universal). Ran the first episode. Looks as if it is going to be a good serial. Did a fair business for hot weather. Also ran mixed short stuff with serial, makes a good variety show. Wm. Thacher, Royal Theatre, Salina, Kansas.

Mr. Johnson's Big Four

Favors OUR Patrons Liked Best

Wet Gold (Goldwyn).
North Wind's Malice (Goldwyn).
Two Kinds of Women (R. C.)
The Fortune Hunter (Vitagraph).

Some old, but they are all worth playing, says Mr. Johnson, A-Muse-U Theatre, Melville, Louisiana.

Short Subjects

DEPTHS OF THE SEA (Epstein). Four wonderful reels of the queer denizens of the sea. Can be purchased singly or all four at once. Old subjects—ran them before this department became operative, but will never forget them. Recent issue of American Magazine had an interesting article on fish by director of New York City Aquarium; anyone running this subject probably would do well to hook up with this American article. I spent an interesting hour at the Aquarium some time ago, but must say that the hour spent in watching these films was fully as enjoyable. This subject is to the underwater world what "Four Seasons" is on land nature. E. L. Partridge, Pyram Theatre, Kinsman, Ohio.

INTERNATIONAL NEWS (Universal). The best news on the market for me. Have used them all. Lots of my patrons come to see the News alone. Book it: it's what they want. O. J. Petrich, Rex Theatre, Vale, Oregon.

State Rights

BLUE BLAZES (Western Exp.). Here is a Western that measures up 100%. Cameo rivals best daredevils in the business and will win many favorites. Harold F. Wendt, Ranch Theatre, Defiance, Ohio.

DEVIL DOG DAWSON (Western Exp.). Very good Western; lots of action, fights and rough stuff. If you like it, play it and you'll get it. Pleased 90%. A. E. Rogers, Temple Theatre, Dexter, New York.

MASKED AVENGER (Western Exp.). A good Western that will please anyone who likes a good Western. Lester Cameo played a good part in this picture. Pleased all who saw it. Advertising: three-sheet, one-sheet. Patronage: small town. Attendance: good. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

SCHOOL DAYS (Warner). A first class picture in every way. Have played most of Warner Brothers' features, and never found a poor one. Print in excellent condition. Wm. F. Eddy, Star Theatre, Bristol, Rhode Island.

SOULS OF MEN (J. & J.). Fair program picture. Film in good shape. Played with Hank Mann comedy, "Lost Detective," which was also good. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

TEN NIGHTS IN BAR-ROOM (Arrow). One hundred per cent production. If you don't go to sleep on the job, will please 95%. Advertising: heavy exploitation. Patronage: family. Attendance: excellent. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

Monte Cristo

(Featured Cast—Fox—8 reels)

M. P. W.—Score another triumph for William Fox. . . . It should prove to be a big money-maker for any exhibitor.

F. D.—Smashing dramatic values and exceptional production qualities.

N.—The best thing that can be done with such a frankly fanciful romance as Alexandre Dumas' famous story "The Count of Monte Cristo" is to let romance run riot.

E. H.—Another Fox special that will make money for the exhibitor.

The Veiled Woman

(Featured Cast—Hodkinson—5,300 feet)

M. P. W.—Tells a satisfying story in a quiet, simple way.

E. H.—A fairly entertaining screen play.

N.—It is clear in the fact that it gets away from the ordinary run of photoplays and presents a "bit of drama which is absorbing up to the scenes which build the climax.

F. D.—Something very different but may not appeal to all.

T. R.—The plot is powerful, unusual in convention and development, with dramatic moments which strike right home to the mark.

For the Defense

(Ethel Clayton—Paramount)

M. P. W.—Of average appeal.

N.—Society drama of mediocre appeal.

E. H.—Good murder mystery with an Oriental slant.

T. R.—The story has its weaknesses, but for an audience who is not overly critical there are thrills of a sort to be got from the various situations.

The Understudy

(Doris May—Film Booking Offices—4,327 Feet)

M. P. W.—An attempt has been made to enforce the laughs with ultra rapid action of the characters in the individual scenes.

N.—It starts off pleasantly enough, but fails to intrigue the imagination after the introductory footage.

F. D.—Farce comedy of fairly amusing quality.

T. R.—A mildly amusing picture with a plot of extremely light construction.

Slim Shoulders

(Irene Castle—Hodkinson—6,050 Feet)

M. P. W.—At the moment when Irene Castle doffs her conventional role and decides to play comedy, the picture becomes resourceful and entertaining.

T. R.—A society drama possessing the highest entertainment values.

N.—In all it is a picture which eclipses anything the star has appeared in for some time.

F. D.—Very agreeable entertainment and fine production.

In the Name of the Law

(Featured Cast—Film Booking Office—6,126 feet)

M. P. W.—Picture of family life with strong dramatic touches should have wide appeal.

N.—They have tacked a magnetic, soul-selling title to this picture, and with the proper exploitation there is no reason why F.-C. or F. B. O. should feel worried over the returns. That the picture is unduly stressed with sentiment and pathos at times does not discredit it.

T. R.—A picture that drags in spots but one in which there are many finely done scenes and decidedly appealing moments.

F. D.—Tells a satisfying heart interest story that touches on the mother love theme in its depiction of the conflict between love and duty as found in the life of an officer of the law.

E. H.—This is a real old fashioned melodramatic picture full of thrills, home-life stuff, mother love and exploitable angles sufficient to permit of its being put over in a big way.

The Unfoldment

(Featured Cast—Associated Exhibitors—5,795 feet)

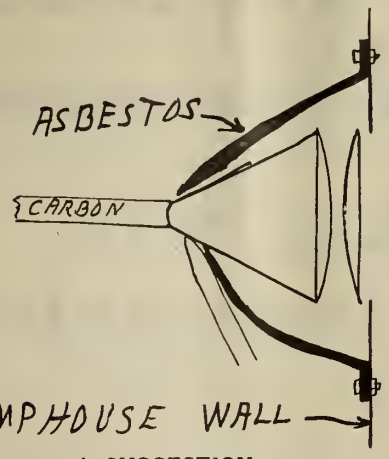
M. P. W.—As a picture with a deep religious motive, "The Unfoldment" is unusually interesting.

N.—There are many surprising features in the picture, not the least noticeable the return of Florence Lawrence to the screen. The offering unfolds an unusual plot which is well handled, directed and photographed.

E. H.—This is a strong photoplay with a lesson as its objective.

T. R.—Judged from an artistic standpoint, "The Unfoldment" registers as a high-grade picture. Considered as a straight commercial [illegible] is lessened by the fact that films with a strong religious atmosphere carry a heavy handicap.

start, hence no slippage is possible. It makes no difference how tightly the film is wound, within reasons, of course, provided there be no slippage, and where there is heavy brake and



A SUGGESTION
How an Asbestos Cone Might be Utilized

plenty of power slippage just simply cannot occur.

Do you get me, Brother Reid? Glad to hear from others. Don't hesitate to disagree with me if you believe that I am wrong!

Good Work

July 13 I mounted Nancy Hanks, the Go-Devil, pointed her towards Ansonia, Conn., bent upon examining the results of about two years' work of our old and tried friend, John Griffith. And let me inform you it is wonderfully good. It is going to supply something you, I and the industry have needed for lo these many years. I'll tell you later exactly what it is and all about it. It will make you all sit up and take notice.

After we went over the work and I had it all nicely packed for transportation, John, who, as you may or may not know, is a projectionist in the Capitol Theatre, Ansonia, and has worked for one employer eleven or twelve years, took a day off and we drove over to New Haven, paid our way into the Olympic and looked at the show. Fred Warner was the projectionist on duty, and friend Fred is a good man. He has the Power's G. E. high intensity lamps and says he likes them, though there are minor troubles, as might be expected. But he has gotten along with them very well indeed.

I might here remark that up to this time the high intensity lamp men have given us just exactly nothing at all along the lines of information in lens combinations suitable for their lamps, and as a consequence I find some very weird condenser combinations being used, which act as great handicaps to the high intensity arc.

Great Things Coming

BUT that will very soon be eliminated. John Griffith is the one who has completed a chart which will give you the correct dope, applicable under any and all conditions, regardless of what your projection lens diameter and working distance may be, and we will give it to you very shortly. It is a part of the work mentioned above, but a small part only.

I suggested to Warner that he reduce the chalky white of the picture by securing one of the Runcie rotating shutters. There were some faults in his rendition of the picture—incorrect speed—and some faults in the projection, but they were, I think, not due to any carelessness on the part of the projectionist.

We went up and had a talk with Warner after the show. He impressed me as a man willing and anxious to do the best he possibly could.

One Great Trouble

One great trouble he experienced is pitting of the collector lens. I made what I now think was a very punk suggestion, viz.: that he suspend an asbestos shield in such way that it would come between the flame and the lens. This can be done without in any way affecting the collecting power of the lens or the operation of the arc, but what I for the moment forgot was the fact that the high intensity arc flame shoots backward, instead of forward as with the ordinary arc. Well, we all pull a fool stunt occasionally, I guess, but anyhow it has set me thinking and I'm wondering why it would not be possible to place an asbestos cone somewhat as indicated in the diagram. Such a cone could be moulded and made fairly strong and inexpensive. It could be well ventilated and could, it seems to me, be so made that most of the pitting could be eliminated, unless it all comes directly from the positive crater, in which case the cone would not serve. Mind you, I'm not saying this idea is worth Adam, but am merely offering it as one possible solution of what seems to be a pretty serious matter. Some of friend Warner's discarded collector lenses looked as if they had been sandpapered.

But one thing is more and more evident. The high intensity is here to stay. It is what we commonly term the "candy kid" for projection.

Cranbrook, B. C.

Locksley Clark, projectionist and member Local Union 348, Vancouver (in which union the editor himself is an honorary—some may call it "ornery"—member), says:

With regard to the change of name of I. A., which you have proposed, if the organization has the welfare of the men at heart it is not a big job to do, and will mean a bigger thing than many realize. It would certainly raise the standard of the profession.

Have been reading article on Massachusetts laws with interest. What can one expect, so long as politicians run things to suit themselves? One thing is certain, namely, that there is no such a state of affairs in British Columbia.

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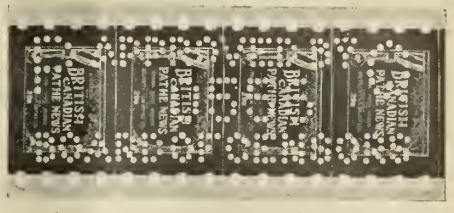
Our inspector, W. A. Oswald, who is a man of real knowledge and experience, on his trips of inspection is out to help the projectionist and manager, and not to hinder by foolish orders and impossible rules. He has drafted rules and regulations which can and will stand the test of practice, and, what is more, they are adhered to 100 per cent.

And now look over attached film clipping. If it is not the idea of some political "ward heeler" I'll eat my shirt. Can you imagine such crass stupidity? I amputate such outrages before projecting the films.



CENSORSHIP WITH A PUNCH
Or How Approval May be Made to Resemble Elimination

I thoroughly and completely agree with you. That a censor board is permitted to commit such a stupid offense is almost beyond belief.

As you said, however, the "Board" is probably composed of political appointees, who have but three ideas in life, viz.: First, to get into the limelight; second, to feed out of the public trough, and, third, to be conservators of the public morals, instead of attending to their own.

The projectionists at the convention did not bring the matter of the change before the convention. If they had it might have surprised them to find the new president favorably inclined, and many of the stage employees rather tired of the old cumbersome and rather meaningless name.

I had hoped the really progressive men and unions would make a real fight for so necessary a thing, but they did not. Oh, well, the men merely retarded their own progress.

The censor punch is made in the main title of the British Canadian Pathe News, which is probably too dense to show in the cut. Very likely the punch is made elsewhere and possibly many times in the film. In addition, the main title is followed by the usual notice that the Board of Censors of the Province of Quebec has duly decided that you and I may be permitted to see this news reel. How kind of them! Also how thankful you and I should be that our morals are so well taken care of.

Handbook Handy

Frank Rembusch, the redoubtable Frank, whom about everyone in the industry knows, either personally, or of, writes:

Dear Friend Richardson: Say, Old Man, your handbook came in very handy a short while ago. I got hold of some non-inflammable film and could get no N. I. film cement in all Indianapolis. Looked through my library, but there was nothing doing.

Then I thought of the "Handbook" (shame upon you! Should have thought of it right square off in the first place.—F. H. R.), and there it was, plain as day. Shortly thereafter I had the finest lot of N. I. cement made up you could imagine, and thus the "Handbook" saved my more or less immortal scalp. I want a half dozen more "Handbooks" for my theatres.

You cannot get the Third Edition. It's all goney gone—long ago. New one is all up to the printer and binder now.

B. F. PORTER TAKES OVER BIG CENTER
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Better Equipment

Conducted by E. T. KEYSER

Independent Generating Sets As Interruption Insurance

PRETTY good crowd for such a rotten night," said the Boss to the house manager, as the former inspected the evening s mileage of the cash register.

"Can't kick," admitted the latter. "It goes to show that a good program will sometimes pull 'em out of the wet if you play it right."

"Speaking of wet," continued the Boss, "did you notice that they had a big storm up in New York state recently, and that before the public service commission managed to get things patched up, four Albany houses were minus eight thousand admissions that could never be replaced?"

"That's nothing at all, at all, to what we are scheduled to lose," said the manager, "if this little argument now being debated between the coal barons and the miners becomes much more personal, and the railroad strike gets out of control."

If Rationing Comes

"Oh, well, if the worst happens, it will come to a case of rationing, and the public service companies will get theirs first and then we will get it in the shape of juice. We should worry."

"You bet we should worry and without the reverse English that you put on it," said the manager. "If we *do* get to rationing, which is polite language for robber prices and boarding house portions, the house holders and the merchants can draft a team of pinch hitters in the form of candles, kerosene, gasoline and acetylene lamps, but you couldn't get any nourishment out of any such collection."

"But, man, we are an essential industry. Remember that," countered the Boss.

"You mean we *were* during war times," said the manager, "but maybe we've lost some of our pull since then—same as the ex-service men who were considered very essential at that period, but do not seem to cut so much ice right now when it is a matter of bonus, vocational instruction or the old job. There might be a new classification, you know, and we not in it."

"If it did come to a pinch, while we might possibly have enough juice doled out to us to keep the picture on the screen and some of the house lights going, it's a dead cinch that the front of the house would be illuminated equal to a coal cellar on a dark night."

"You're a cheerful individual," said the Boss. "What would *you* do? Cotton up to Mr. Hoover or send a delegation to Washington?"

"Nix on the delegation idea," said the manager. "Every time a delegation strikes the District of Columbia a committee of wise ones investigates its innards, looking for a nigger in the wood pile, and by the time that they have yanked the Ethiopian out and whitewashed him, or discovered that he is absent, the crisis is over, and those who paid the delegation's expenses are busted or on the road to recovery."

"Well, what *would* you do? Speak up," urged the Boss.

"In view of a possible spanking by the conservator of fuel, the public service companies, the railroads and the mines, I'd try to lessen the impact by cacheing a serviceable stove lid in the sole of my pants. In this case it would take the form of an independent generating plant that I could run with the fuel that makes automobile collisions popular.

"And I'd get a set that would care for the projection, house lighting, and illuminate the front like a Christmas tree."

"And you'd feel like thirty cents if the whole trouble blew over and nothing touched us," opined the Boss.

"Do you carry accident insurance?" asked the manager.

"Sure!"

"And if at the end of the year, you have all your arms or legs still attached, your eyes are in the right place, and no boiler explosion has pulled you apart, you are real sore, aren't you?"

"Not particularly."

"Well, then, forget that a generating plant is equipment. Call it by its right name, 'Interruption Insurance'; buy an outfit that covers your requirements and then be *mighty* glad if you never have to use it. You will find it worth its cost for the peace of mind that it will give you, and worth ten times that amount if you ever have current failure."

"It does sound as if there might be something in the idea," the Boss admitted. "What would one of the layouts cost?"

"About what one dark show would keep out of the cash drawer," said the manager.

Bill Johnson Agrees

Dallas, Tex., July 29, 1922.
E. T. Keyser, Accessories Editor, Moving Picture World:

I read the article entitled "Why Bill Gave His Patronage to the Sunburst," and gave it considerable thought. It is a splendid one and reveals the truth, as I have had occasion to find conditions in my travels throughout the Southland.

The style and language used interests the reader immediately and holds his attention until the article is completed . . As to subject matter, I agree with the author, for no matter how up-to-date a theatre's equipment might be, this article still has a message for that house, because each day new ideas are born, improvements on accessories ushered in and, after all, I might ask, "Is there anything that can be considered final or new?"

As an exploitation representative, I heartily recommend BETTER EQUIPMENT as the first step toward selling your attraction. Who wants to see even the GREATEST pictures when projected from an old, worn-out machine, or when seated in uncomfortable seats or surrounded by many more worse conditions that exist even in big cities.

Good luck and good wishes.

BILL C. JOHNSON,
Exploitation Department,
Southern Enterprise, Inc., of Dallas, Texas

New D. C. House

A new moving picture theatre, to seat 650 patrons, is to be erected in the near future on Wisconsin avenue, near P street, northwest, Washington, D. C. The new house, which will cost approximately $75,000, will be constructed by the Federal Theatres Corporation.

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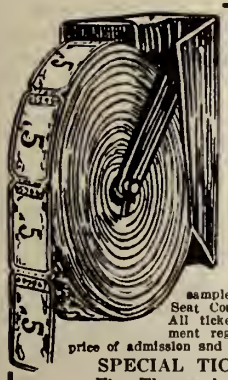

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Cinematography and Lighting As They Affect the Screened Story

By Alvin Wyckoff
Instructor of Cinematography and Lighting in the Paramount Stock Company and School

HELP tell the story of the picture by the photography!

That is the first, middle and last rule for screen photographers. Everything else that can be said on the subject of motion picture photography insofar as it applies to the making of photoplays hinges on this vital fact: That photography is the vehicle that carries the story. That is the initial advice I give the student cinematographers in my class in the Paramount Stock Company and School. By their ability to profit by it will be gauged their success as cameramen.

In the language of picture making achieving perfect photography is called making a "correct exposure." What that means is that the cameraman must get a thorough understanding of what the director is attempting to convey to the audience and then put this photographically into the scene.

This can be done in but one way—by lighting. The photographic effects of a scene are brought out by shadows. These may be very light and shadowy or very black and sharp. The degree of shadow intensity is determined by the dramatic mood or tempo of the scene. It is to determine the quality of the scene that the cameraman must keep in constant touch with his director.

An Illustration

To illustrate: Suppose that the scene in question shows a young woman in a very happy moment. Now the natural tendency of any scene photographed with indiscriminate lighting is to be flat. It lacks in detail and character. This also results when all the light is introduced from one source.

The cameraman's procedure should be to watch a rehearsal of the dramatic business of the scene very closely. Study it. Then light it with a bright highlight here and there and contrasting light shadows.

All light must lead directly to the actress. None of the details around her must be emphasized by the lighting. Unless this rule is adhered to the eye of the spectator wanders to the irrelevant detail.

In a scene with a happy atmosphere the shadows are light. If the scene calls for an expression of hatred those same shadows would be deeper and blacker.

Shadows help more than highlights to express the mood of the scene. These shadows are most effectively used across the face of the subject, but it is not always possible to do this. Some faces will not stand heavy shadows. This is particularly true of so-called "strong" faces or those in which the features are prominent.

Shadows Not Too Pronounced

In this case the shadow effects must be worked out on the background, the furniture or apparel. But these must never be so pronounced as to catch the attention of the spectator and lead it away from the face of the player.

One of the dangers of photography is that it may become too beautiful. When the photography overshadows the story, failure results. As I have pointed out before, photography is the vehicle that carries the story. The story is the cargo and therefore the important thing. At no time must the vehicle attain greater importance than the story it is carrying.

Otherwise good pictures are often ruined by superlatively beautiful photography. What happens in this case is that the eye of the spectator is so busily engaged in enjoying the pictorial beauty that it completely misses the story action.

Beautiful Scenes vs. Story

A perfect picture holds the attention at all times. That attention can be lost by any slight jar. And those jars can be caused by even such small things as a soft focus close-up of the star which, by reason of its photographic beauty, calls the attention away from the action.

If the photographer insists on filming beautiful scenes there is no need of a story. Spectators who are interested in the purely pictorial

Carpenter Wants More

Salt Lake, July 22, 1922.

Dear Mr. Keyser:

After browsing through the issue of the World under today's date the writer feels constrained to get the following out of his system:

From the near-prehistoric days of Aesop, Job et al., the fable, parable and proverb have been the most effective sledge to drive home basic truths. Furthermore, this method of inculcating wisdom has been not only effective but popular.

Ninety-nine out of a hundred exhibitors in search of light will more readily absorb information and advice when they are dressed up in homey language and quaint metaphor. For the reader is prone to pass up straight dignified dissertations on the correct rules governing success.

In other words, the sick man will select the sugar-coated pill always in preference to straight medicine, both of which are designed to better his physical condition.

So let's have some more of WHY BILL GAVE HIS PATRONAGE TO THE SUNBURST, LEAVING THE OLD HOUSE COLD because if we do read for entertainment we in so doing perhaps unconsciously absorb an idea or two that is well worth while.

For the general run of Trade Journals carry too much press agents' bunk plus sidelights upon family rows and too little of the really worth while informative stuff dressed up in readable form for hot-weather consumption.

Very truly yours,
GEO. E. CARPENTER.

The Latest News From Motion Picture Headquarters

And Good News! Send for this book—the true guide to correct Motion Picture Camera buying.

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200 ft. capacity Ertel, a Professional Camera, at an amateur price, complete with panoramic tripod, $150.00.

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New Dust-proof Universal panoram and tilting top tripod. Basa price, $89.00.

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quality of a picture will enjoy a good scenic much more than a photoplay.

I do not mean to exclude beauty from the motion picture screen. But this beauty must never overshadow in importance the dramatic action of the story. A "correct exposure" maintains this perfect balance between drama and beauty.

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Hits Nail on the Head

Wichita, Kans., Aug. 2, 1922.
E. T. Keyser:

Dear Sir:—Just finished reading your article in the July 22 issue of the MOVING PICTURE WORLD entitled "Why Bill Gave His Patronage to the Sunburst."

I want to tell you that I think it sure hits the nail on the head and contains so much truth that it would be hard for a lot of the exhibitors to swallow it.

If more exhibitors were on their toes today and would advance with the times, the picture industry would be in a healthier condition. This article of yours applies to ninety per cent. of the theatres of the country today. The truth of the matter is that most of the exhibitors try to continue with the same accommodations that they have given the public since they started their show and that's why they are losing out and failing today. Today, it is the survival of the fittest.

Yours very truly,
S. N. CHAMBERS, Mng. Director
L. M. Miller Theatrical Enterprises.

Wants to Know

HOTEL DE NACOZARI

Nacozari, Son., Mex., July 30, 1922.
Moving Picture World:

Would you kindly furnish me the names and addresses of firms handling a portable gas moving picture machine.

This machine is to be used from town to town here in Mexico, most of which towns are not equipped with electric lights. In consequence of this, it would be necessary to make one's own gas.

Thanking you in advance for your trouble, I am,

Very truly,
R. L. HAWES.

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Write United Theatre Equipment Corporation, 25 West 45th street, New York City, for information regarding their portable, featherweight generating plant and portable projector.

Entire outfit weighs but 115 pounds and may be easily transported anywhere and furnishes its own electric current.

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While the Pacific fleet was stationed in Puget Sound the U. S. S. New Mexico, installed a Powers 6B Type E projector, which was installed by the Theatre Equipment Co. This makes two projectors on the New Mexico for the entertainment and instruction of the men.

Theatres Projected

TEXARKANA, ARK.—Local capitalists will erect theatre to be managed by S. V. Brown.

LINDSAY, CALIF.—Brunswick Amusement Company will establish an open-air theatre, with seating capacity of 800 for pictures, vaudeville and road shows.

SANFORD, FLA.—I. W. Phillips will erect theatre at Second street and Park avenue.

SANFORD, FLA.—Frank L. Miller and Edward Land have purchased State Theatre at Magnolia and Second street as site for new theatre.

CHICAGO, ILL.—Julius Kramer and David L. Schnadig have plans by Henry L. Newhouse, 4630 Prairie avenue, for moving picture theatre to be erected at Kedzie avenue and 103rd street, to cost $400,000.

WINNETKA, ILL.—Alexander H. Kraus, 220 South State street, Chicago, and others, will open a subdivision at Winnetka avenue and Northwestern Railroad. Company has leased corner site at Center street for erection of an up-to-date moving picture theatre.

CRISFIELD, MD.—Frank White and others are interested in company recently organized to erect theatre, with seating capacity of 1,000, to cost $60,000.

NEW BEDFORD, MASS.—Albert Clerc, 20 Roosevelt street, will erect moving picture theatre at southwest corner Acushnet avenue and Glennon street.

DULUTH, MINN.—J. M. Valet, 1129 East Seventh street, has plans by James C. Niemeyer, 643 Endicott Building, for theatre to be erected at East Seventh and Duluth streets, to cost $30,000.

LUMBERTON, MISS. — Fornes and Walker, of Poplarville, are erecting theatre on Main street.

INDEPENDENCE, MO.—A. E. Elliott, who controls Grand Theatre in Kansas City, has leased building as site for new moving picture theatre with seating capacity of 1,200, to cost $65,000.

KANSAS CITY, MO.—T. L. Ricksecker, 1901 Dodd street, Rosedale, will erect moving picture theatre, with seating capacity of 900.

KANSAS CITY, MO.—Max Eichenberg will erect building at Independence avenue and Harrison street, to include moving picture theatre.

COBLESKILL, N. Y.—Panzieri, Hogan Construction Company, Arkay Building, Albany, has contract for two-story brick, stone-trim moving picture theatre, 45 by 125 feet, to be erected on Main street for J. J. Stacey, to cost $45,000.

NIAGARA FALLS, N. Y.—Wright & Kremers, Inc., Gluck Building, has contract to erect three-story brick and terra-cotta Strand (moving picture) Theatre, store and office building at 31 Falls street for Cataract Amusement Company, 31 Falls street.

NEW YORK, N. Y.—E. F. Albee has purchased site on 125th street, between Seventh and Eighth avenues for new B. F. Keith Harlem Theatre, with seating capacity of 3,000.

ALLENTOWN, PA.—People's Theatre Company, Inc., 1767 Broadway, New York, has plans by Ruhe & Lange, 10 North Sixth street, for one-story fireproof theatre, 60 by 120 feet, to be erected at 718 North Seventh street.

PHILADELPHIA, PA.—George Stewart & Company has contract to erect two-story moving picture theatre at 2119-23 Germantown avenue for Diamond Amusement Company, to cost $50,000.

KNOXVILLE, TENN.—Proposition to conduct open-air moving picture theatres in city parks being considered by Commissioner Neal Adams and Director John R. Bender.

CHILDRESS, TEXAS—Phipps & Layton will erect new theatre.

ROBSTOWN, TEXAS—H. H. Elliott, of Corpus Christie, will open moving picture house here.

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Management Changes

LITTLE ROCK, ARK.—Joseph Hunter succeeds Edward Kuttner as manager of Capitol Theatre.

MODESTO, CAL.—Frank Vesley, recently manager of Lodi Theatre at Lodi, has become manager of Strand Theatre.

POMONA, CAL.—West Coast Theatres, Inc., has leased new theatre to be erected on site old livery stable.

AMES, IA.—Joseph and Helen Gerbracht have purchased controlling interest in the three moving picture houses here.

GLENWOOD, IA.—John Waller, of Creston, is new owner of Crystal and Rex Theatres.

PRATT, IA.—Scott Garrett and Mr. Paterson, of Wellington, have purchased two moving picture houses here.

CHICAGO, ILL.—Reported Jones, Linick & Schaefer have leased Randolph Theatre in Loop district to Universal Film Manufacturing Company.

DECATUR, ILL.—Spaulding Brothers have sold Gem Theatre to Dominick Frisina and Joe Fasser.

GALVA, ILL.—F. E. Dack has leased opera house to B. E. Nordstrom.

KANSAS, ILL.—Don Neal has sold Pastime Theatre to Ray Delap.

LINCOLN, ILL.—William Wamsher has leased Grand Theatre.

PRINCETON, KY.—C. L. Smith has sold a half interest in Savoy Theatre to R. J. Wells.

LEWISTOWN, MONT.—Leslie Waite has purchased interest of David Trepp in Judith Theatre. New owner will assume management.

SALISBURY, MO.—R. M. Shelton, of Columbia, has purchased Lyric Theatre from J. Q. Adams.

STANBERRY, MO.—Dr. N. B. Giles and I. W. Maple have leased Princess Theatre. Dr. Giles will be manager.

GOUVERNEUR, N. Y.—W. R. Perrin has purchased Gralyn Theatre for $25,000.

WALTON, N. Y.—Frank S. Medrick has sold Majestic Theatre to Morris Lazerwitz and Moe Weisberg for $18,000.

LIMA, O.—George Checkers & Company have sold Lyric Theatre on North Main street to Settos Brothers.

LISBON, O.—John H. Hinciffe, who recently purchased Lisbon Opera House and Grand Theatre, has leased both houses to S. L. Moran. Lessee will operate them as moving picture houses.

KANE, PA.—H. E. Brown and Arthur Nelson have purchased the interest of F. D. Evans, N. A. Nelson and Walter Campbell in Star Theatre Company.

PHILADELPHIA, PA.—Morris, Eugene and Fred Felt, owners and managers of the Aldine Theatre, have sold the Ambassador Theatre at 56th street and Baltimore avenue to F. G. Nixon-Nirdlinger, who will assume management on September 1.

JEFFERSON CITY, TENN.—W. F. Carter has purchased De Luxe Theatre.

CORSICANA, TEXAS—W. W. Grist, of Dallas, succeeds Hal Whitfield as manager of Place Theatre.

SPOKANE, WASH.—Woodward Theatre is now being operated by Albert McGovern.

RICE LAKE, WIS.—Con Martin, of Ladysmith, is new manager of Majestic Theatre.

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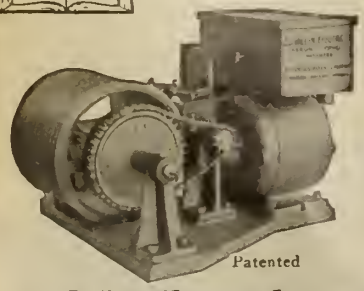

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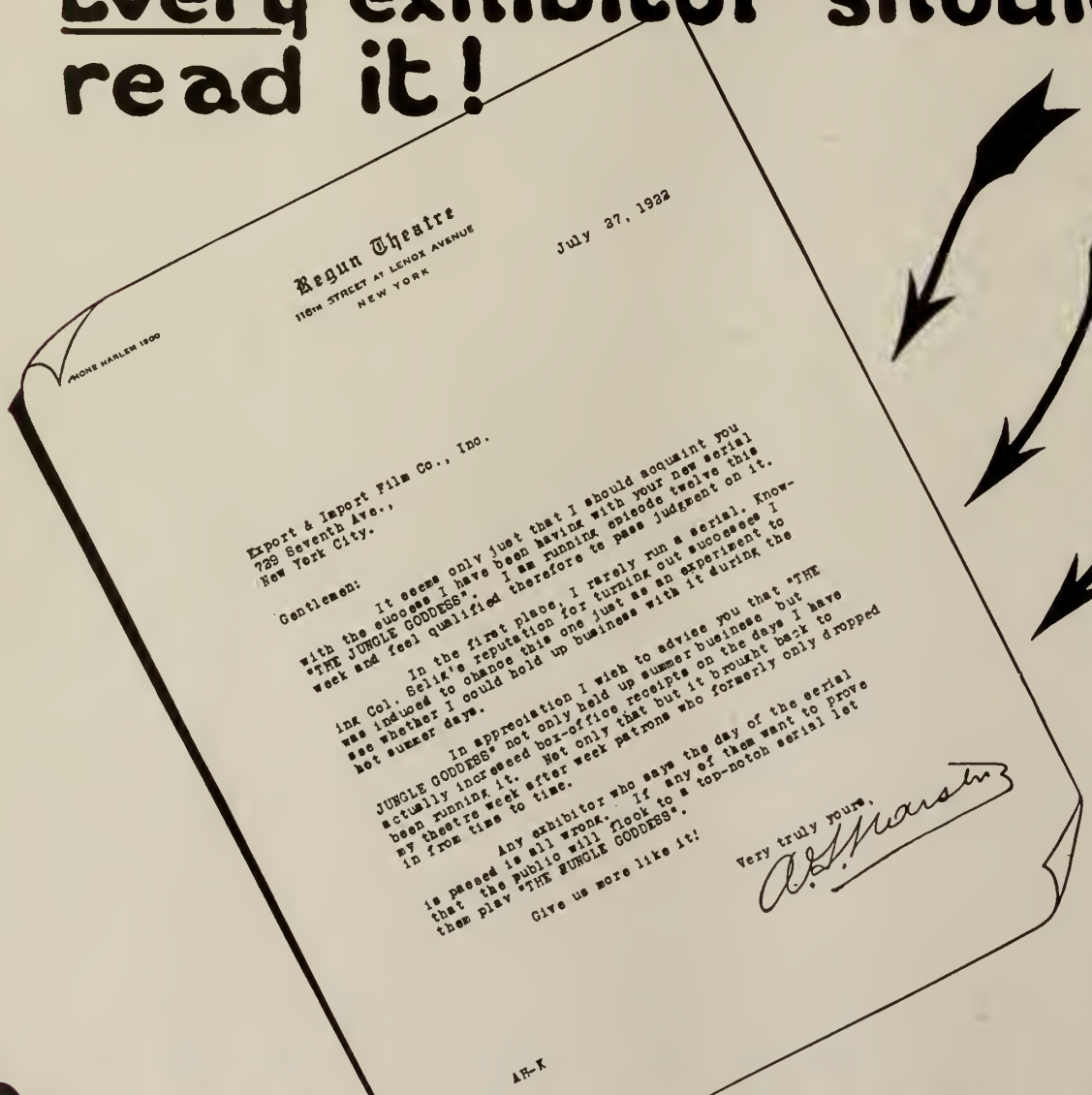

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Supervised and Written by George Beban

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EXHIBITORS TRADE REVIEW: There is a great deal of pathos in this story that has been brought out in a genuine manner without the time-worn glycerin-tear close-ups. If a tearful audience is an indication of good entertainment value then "The Sign of the Rose" has it. Filled with tense moments.

MOVING PICTURE WORLD: This story of Pietro and his bambino is just the type of picture which most people enjoy crying over. The sentimental appeal is by far the greatest feature of the picture. A tremendous angle of exploitation is the unrivalled and long success of this story on the speaking stage.

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THE FILM DAILY: At the present moment "The Sign of the Rose" is being road showed in conjunction with the personal appearance of the star and his company. It was very well received in key cities and won for itself a good deal of applause on Broadway, New York. Excellent drama with plenty of heart interest and human appeal. Splendid character acting of star and well staged accident scenes and steamer panic. Contains powerful situations.

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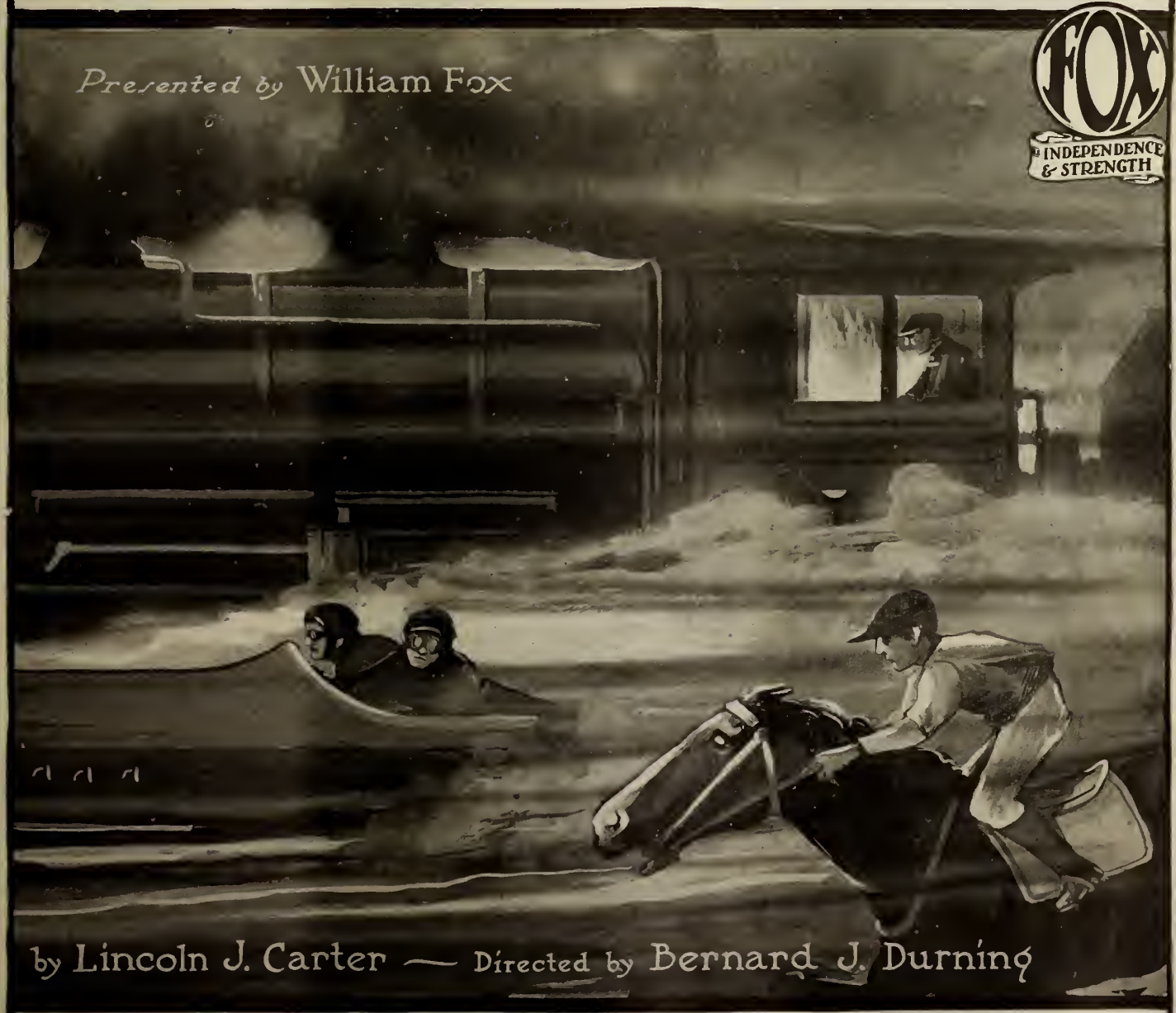

COUNTS

HAS BEEN USED TO MAKE
-A SPEEDY PICTURE

Announcing

Arthur Housman

in

"MAN WANTED"

A picture to bring back boom business.

A bang-up comedy drama that will inaugurate prosperity for many independent exchange men and exhibitors this fall.

The calibre of picture that will be used for the big fall opening attraction.

A cast of big names that includes Frank Losée and Flora Finch among the notable players.

Directed by Jack Dillon, whose successes are known to every showman.

Written especially for Mr. Housman by Curtis Benton, the well-known writer of fiction whose stories appear in current magazines.

A combination of big names, big scenes, big situations, big story that will bring big business.

Territorial Rights Selling

CLARK-CORNELIUS CORPORATION

117 W. 46th Street, New York City

HERE'S ANOTHER WINNER FOR THE INDEPENDENTS!

M. R. M.

PRESENTS

"IS A MOTHER TO BLAME?"

The independent market is looking for just such pictures as this one—a drama that every mother and daughter will come to see. Acted with an all-star cast, and paper that stands out above all the rest.

Released on the state rights market, through

MODEL FILM CORPORATION

729 SEVENTH AVENUE NEW YORK, N. Y.

Christie

(1) That Son of a Sheik"

1922

BIGGER and BETTER THAN EVER

with NEAL BURNS

Christie Comedies

WATCH FOR NO. (3) DOROTHY

Comedies

1923

NEW SERIES NOW READY AT ALL EDUCATIONAL EXCHANGES

"Pardon My Glove" 2

with BOBBY VERNON

Educational Pictures

"THE SPICE OF THE PROGRAM"

DEVORE IN "LET 'ER RUN"

The most wonderful Kiss the screen ever has known!

Booked at Sight by ROTHAFEL!

Playing

The

CAPITOL

World's foremost photoplay theatre

WEEK of Aug. 20th

B. P. SCHULBERG *Presents*

A GASNIER PRODUCTION

It's A Preferred Picture

"RICH MEN'S WIVES"

WITH THIS WONDERFUL CAST

HOUSE PETERS
BABY RICHARD HEADRICK
MYRTLE STEDMAN
WILLIAM AUSTIN

CLAIRE WINDSOR
ROSEMARY THEBY
GASTON GLASS

MILDRED JUNE
CHARLES CLARY
CAROL HOLLOWAY
MARTHA MATTOX

DISTRIBUTED BY
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

"One of the Season's Finest Photoplays!"

PITTSBURGH PRESS

A Powerful Drama

with

A Wonderful Cast

Milton Sills	*Edith Yorke*
Claire Windsor	*Doris Pawn*
Henry B. Walthall	*Donald MacDonald*
Irene Rich	*Shannon Day*
Stanley Goethals	*Annette DeFoe*
William Marion	*Fred Kelsey*
Joseph Dowling	*Albert MacQuarrie*

Nick Cogley

Presented by
Louis B. Mayer

From the book by Frances Nimmo Greene; adapted by Bess Meredith; directed by John M. Stahl.

The Critics From Every City Agree!

"Entertaining, full of interest and thrills."—*Indianapolis News.*

"One of the season's finest photoplays, and John M. Stahl's best."—*Pittsburgh Press.*

"The best picture shown at the Hope Theatre up to date."—*Dallas News.*

"Unlike any screen drama ever made. Like a precious volume of rare beauty."—*Chicago American.*

"Better than usual. Good acting and direction."—*Baltimore Sun.*

"A photoplay that vibrates on every human emotion. Has everything in it from pathos to thrills."—*Baltimore American.*

"The most notable picture in which Henry B. Walthall appears since 'The Birth of a Nation.' A well-balanced cast."—*Indianapolis Star.*

"Ranks with the season's best. It is filled with powerful human interest as well as thrills and humor."—*Pittsburgh Sun.*

"A masterful drama with an all-star cast. Original and artistic. Full of human interest."—*Pittsburgh Leader.*

"A startling story of the South."—*Pittsburgh Post.*

"An exceedingly good production. Director Stahl shows amazing resourcefulness."—*Los Angeles Herald.*

"It realizes the pathos of human life. It is sure-fire. A powerful melodrama and a truly notable cinema achievement. Magnificent."—*Boston Advertiser.*

"A masterpiece—distinctly worthwhile entertainment. There is a delightful vein of human interest interspersed with pathos and mystery. There is a smashing climax."—*Los Angles Herald.*

"It is so big, so impressive, and yet so tenderly pathetic and so delightfully true to life that you are impressed with having seen a great picture. A really big picture."—*Atlanta Journal.*

"Audience is held spell-bound. A master stroke."—*Los Angeles Record.*

"Stahl has a magic power of getting marvelous acting out of his people—a tremendous, driving sense of drama, and he is human, deft and skilful. Big, natural human situations."—*Los Angeles Times.*

LOUIS B MAYER PRODUCTIONS INC.

A John M. Stahl Production

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

A Sparkling Triumph for ANITA STEWART

presented by

Louis B. Mayer, *in*

"Rose O' the Sea"

Your audiences are ready made. A famous star in a gripping story that has thrilled a million in novel form.

A lavish production, heart-holding—splendidly intense.

Directed by Fred Niblo

Director of "The Three Musketeers"

"I left him lying there. He was your son!"

From the book by Countess Barcynska; Scenario by Bess Meredith; Photography by Dal Clawson.

A First National Attraction

FIRST NATIONAL PICTURES

A LOUIS B. MAYER PRODUCTION

"DOES PHENOMENAL BUSINESS IN SCORCHING SUMMER HEAT!"

That's what it did at the Los Angeles Kinema Theatre. That's what it'll do for you. Get this one QUICK!

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
Telegram | —
Day Letter | —
Night Message | Blue
Night Letter | Nite
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ASSD FIRST NATL PICTURES

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ALLEN HOLUBAR IS TO BE CONTRATULATED ON HIS PRODUCTION OF HURRICANES GAL DESPITE HOT WEATHER AND GENERAL SUMMER EXODUS OF PUBLIC TO BEACHES AND RESORTS IT DID A PHENOMINAL BUSINESS AT THE KINEMA STOP IT IS A PRODUCTION THAT IS BOUND TO PLEASE AUDIENCES EVERYWHERE AND WE ANTICIPATE REPORTS OF BIG BUSINESS WITH IT ALL OVER OUR CIRCUIT IT IS THERE 100 PERCENT

DAVE BERSHON

WEST COAST THEATRES.

Thrills! Humor! Romance!

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

ALLEN HOLUBAR *presents*

DOROTHY PHILLIPS

In the biggest melodrama of the year. Adapted and directed by Allen Holubar; written by Harvey Gates; photographed by Byron Haskin and William McGann; assistant director, Harold Bucquet; naval technical advisor, Lieut. Thomas Berrian.

"HURRICANE'S GAL"

NEW YORK EVENING JOURNAL

POST AND TULLY TRIUMPH AT STRAND

Excellent Dramatization of "The Masquerader" Superbly Acted in Every Detail.

Richard Walton Tully, in his first screen production revealed at the Strand Theatre yesterday, set a standard that it will be difficult for him to live up to in future offerings. He chose wisely in selecting for his initial production "The Masquerader," with Guy Bates Post in the intricate dual role which he popularized so long on the legitimate stage.

Post, too, is a newcomer to the screen, but he acted with all the facility of a veteran. His performance is of real power and subtlety. The two characters he interprets are surprisingly differentiated and yet so wonderfully conceived that the premise of two men looking and acting so much alike that no one can tell the difference is made entirely plausible. Thoroughly superb in its minutest details, Post's acting readily dominated an unusually fine production.

The exciting story of "The Masquerader" is familiar. Tully's screen version is faithful to its basic sources—John Hunter Booth's play and Katherine Cecil Thurston's novel—and in many ways is superior to either. For one thing, he has accentuated and emphasized the love interest with telling effect.

From Katherine Cecil Thurston's famous novel, and the play by John Hunter Booth.

Directed by
JAMES YOUNG

Richard Walton Tully's Stage Success Thrilling N. Y. Throngs!

As a play it road showed six years to record crowds in every city, town and hamlet. NOW A SCREEN SENSATION!

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

MOVING PICTURE World

Volume 57
Number 9

August 26
1 9 2 2

Aim at the 100% Show

August is planning time for the exhibitor. The decisions he makes these weeks will go far towards deciding his box office figures from September to December.

An unusually tempting array of feature productions has been placed before him. He is able to give, and is giving, careful and deliberate attention to the selection of the long pictures that will carry the bulk of his box office's appeal.

He is in shopping mood and buying with care. As far as features are concerned.

Is he exercising the same forethought and doing the same planning on his short subjects?

He should.

For it is the program that comes closest to one hundred per cent. satisfaction that best sells a theatre, and strengthens the theatre-going habit.

And it is the short subject well chosen that often makes the difference between one hundred per cent. and falling just shy of complete satisfaction.

* * *

Any rejoicing we do over the plenitude of strong feature attractions for the coming season is companion to the thought that last year's offerings struck a mediocre average.

And this truth:

The makers and distributors of short subjects, comedies, novelties, news reels and serials, made far greater strides last year and displayed more admirable ambition than the average feature producer.

Run your mind over the field and realize the truth of this statement. Think of what it demands in courage to spend twenty thousand dollars and more on a two-reel comedy!

Then your mind will turn to this thought:

How many shows were **saved** last year by short subjects? How many exhibitors had to count on the comedy or novelty reel for the words of commendation that tell them when patrons are **coming back again?**

* * *

Don't exercise the utmost of judgment and shrewd showmanship on the selection of your feature attraction now—and then decide to "take a chance" on the short subjects as they come along.

That's only half doing your job.

Last year your task was complicated by the fact that feature producers were letting their pictures run to lengths that often made it impossible for you to balance a program.

There is a different trend this year. And you—or your competitors—are going to get the opportunity to achieve that **balance** in your program that good showmanship dictates.

So do your planning now. Before the bell rings and the season's scramble begins.

* * *

Then reach another decision.

We put it in a phrase a few weeks ago when we said, "Anything that costs you money will get you money."

Book short subjects that are worthy of it—then advertise them! There are opportunities here for creating a **following** that will bridge over many a weak offering.

Recall how the public itself, without the prompting of the splurge of advertising that feature stars receive, has built its favorites in the comedy field. There is a touch of the uncanny in the manner in which a comedy star who deserves it can slowly, but surely, built, build, build—until he has a hold that is apparently unbreakable.

* * *

There's a lesson for us here which we have had to have forced on us. It is the urge to advertise the short subject consistently and steadily. To cash in on growing popularity while it is growing.

* * *

Short subject producers and distributors did their share by the manner in which they stuck to their guns last year and through the summer. By consistent improvement in appeal and quality.

They are doing their share now by backing their product with advertising and by devising means of helping the exhibitor to advertise.

The rest is the showman's job.

And the showman will need no second urge during August—planning time—to give equal thought to his short subjects and his features for the coming prosperity drive.

Robert E. Welsh

Editorial Personalities

No one development of the past few years evidences the strength of the M. P. T. O. A. more concretely than the manner in which it has been able to make its opposition to church and other non-theatrical competition stick.

Now the churches, under the leadership of The Christian Herald, are apparently going to fall back on their own resources. To which no one will object. We can wish the churches luck in their own field while at the same time realizing fully the justice of the position taken by theatre owners.

In all the discussion of the subject of motion pictures in churches written from the viewpoint of the non-theatrical people we notice a complete silence on the very important point that the theatre man, paying taxes right and left, rent, salaries, advertising, and otherwise contributing to the business life of his town, is not getting a square deal when asked to compete with the church.

We are merely accused of being "commercial," as though that were the most heinous crime in the Decalogue. We are expected to accept the epithet, then curl up and die of shame.

Congratulations and a hearty handshake to the one-time Miss Mary Margaret Newcombe, now Mrs. Jack Meador, and to the blushing bridegroom. Like all good publicity men, Jack attends to his personal affairs with the utmost silence. So that we are a bit shy on details and can only tell you that Jack stole a quiet march on the field and had the knot tied some few weeks ago.

Goldwyn is going to do something that has all the earmarks of a clever move. With all the specials that organization has ready to shoot into the market the decision has been reached to set the first release date in October. None scheduled for September.

September has often been a back-breaking month for many distributors. With each company putting its best pictures forth, the scramble for September dates has been a mad and merry one. This year's battle promises more action than ever.

So Goldwyn neatly separates itself from the scrimmage. Sets October for the initial release. Giving plenty of time to line up the national advertising campaign that is planned. Get every item of the accessories set properly. Have the sales machine oiled and greased. Then shoot!

Speaking of Goldwyn and clever moves, we can use the same words in discussing the acquisition of Jimmie Grainger as right arm to Joe Godsol. And say it "from the heart out"—the result of personal opportunities for observation and the cultivation of admiration. Jimmie is just a plain, hard-boiled dollars-and-cents film man from his toes up. A valuable go-getter to have around any organization.

Anyone who remembers the state rights market of one year ago—and two years ago—must feel that he is only dreaming when he looks over the independent field today.

A year ago: No money anywhere; "percentage" propositions on every tongue; good pictures few and far between.

This year: Plenty of cash; the biggest operators flocking to New York to comb the market and pay real money; some of the biggest productions the season will see.

What a change! Thanks to producers with the courage of the Warner Brothers, Charlie Burr and Doctor Shallenberger. Thanks to exchange men with the nerve and showmanship of Harry Charnes, Sam Werner, Fred Cubberly, Sol Lesser, and a score like them.

Joe Dannenberg is back from Yurrup—back without a trace of an accent but with something that might answer to the name "embonpoint" and might serve as a cue for the singing of "Down Where the Wurzburger —— ." Delmonico's and the Astor begin to look like Filmland again with Joe weaving in and out between the tables.

There's a slumbering storm that is going to break out just as soon as some stray gust of wind sets it in motion. First-run men and small town men are playing the game and looking forward to a pick-up in conditions next season. From the reports that drift to us the big fellows are also apparently paying the prices that they can afford to pay for real pictures.

But the small town men are grumbling. They look for improvement, but also complain that even with a healthy improvement they are justified in saying, "Rental prices must come down!" Bill Steffes, the war horse of the Northwest, sensed this storm when he announced that the phrase would be the slogan of the coming Northwest convention.

As far as we can analyze the sentiment, it does not seem that the small exhibitor is complaining about the average rental. This is as it should be, for we certainly know that last Spring and the Summer just closing saw more $7.50 and $10 bookings than the industry had seen in years. When the small exhibitor's voice starts to rumble, what he really means is that he isn't getting a fair chance at profit-making on the bigger pictures.

The storm is brewing. Before next January you are going to hear and read more about it. It's worth giving some thought to now.

Now that Joe Dannenberg is removed from Yurrup some of our real people feel safe in travelling that way. Earl Hammons boards the ferry on August 19th for a month's stay abroad, while J. D. Williams has marked August 29th on his calendar. Joe Schenck and Norma Talmadge travel along with J. D.

Picked up a copy of Advertising and Selling the other day and found the name of Howard Dietz of Goldwyn on an article that made absorbing reading. Not at all surprised, because we remember that some few years back the pages of Printer's Ink used to be brightened by his work.

Covering the theme, "What Picture Audiences Have Taught Us About Human Nature," Bre'er Dietz succeeds in pointing out some excellent lessons for advertising men. And as the lessons are drawn from motion picture experience there is a double interest for a film man.

It's a two part feature. The first appearing in the August issue; the second promised for next month.

MOVING PICTURE World

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Fritz Tidden, reviews; Roger Ferri, Independent productions, C. S. Sewell, producers news and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other Publications
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations.
Member National Publishers Association.

Wisconsin Exhibitors Tender the Olive Branch

Want Unity—Rentals Under Fire—McWilliams Succeeds Rhode

Milwaukee, Aug. 16.
(By Wire to Moving Picture World).

EXHIBITORS and film exchange men, long at sword's points, are going to bury the hatchet so that they may unite in a fight against the Blue Law peril. This was the pledge made at the convention of the Wisconsin Exhibitors' Association here when, for the first time in the history of the industry in the State, exhibitors and exchange men got together for a common consideration of their grievances. One hundred exhibitors, representing 160 Wisconsin theatres, attended.

After having been guests of the exchange group at a banquet, the exhibitors invited their hosts to attend one of their convention sessions, at which promises were made by the groups to attempt to iron out their difficulties, arising for the most part from the refusal of showmen to pay "prohibitive prices" for films. The theatre owners declared it is essential that rentals come down.

Speaking for the exhibitors, Joseph G. Rhode, of Kenosha, president of the organization, warned that of necessity both factions must seek harmony so that a united front may face reformers who are steadily becoming more of a menace to the industry.

"The reform wave, aimed particularly at Sunday movies and theatres accused of showing improper pictures, is gradually making inroads throughout the country," said Mr. Rhode. "Despite the fact that we laugh at their plans as too fanatic to bear fruit, they are taking hold. The only way to defeat them is for all branches of the industry to forget internal strife and unite in a common cause.

"Let us wipe out the difficulties arising from excessive film rentals so we may devote our efforts to combating the greater menace.

"The big theatre owners of the cities are beginning to realize the seriousness of the situation and as a result are beginning to join our association, which they have heretofore been inclined to ignore, so that the reformers may be fought with all the strength at our command.

"We must cleanse our pictures. Give the public something that is clean and uplifting in the way of pictures instead of something suggestive and reformers will have no chance to kick. In addition we will be rendering a service to the public which it is bound to appreciate. The duty of the film industry is becoming more and more the duty of education, the film is perhaps the greatest educational means at the command of everyone."

Pointing out that practically every other commodity has declined in price recently, Mr. Rhode said it is essential that films come down in order that theatre men may cut their admission prices accordingly. He suggested that the exchange slash something of the "fabulous" salaries of screen stars and directors in order to bring about the price drop. An important step looking towards the permanency of the peace between exhibitors and exchange men was the appointment of a committee consisting of men from the two groups to lay plans for an annual welfare meeting to be attended by both factions. Problems of both will be considered at these meetings.

Among the plans considered at the convention in the fight against blue laws and undue censorship was one outlined by E. W. Van Norman, of the press committee. He suggested that a campaign reaching into every home be made through letters containing interviews with leading members of the clergy and other prominent citizens upholding the screen as clean and wholesome.

Mr. Van Norman of the Parkway Theatre, Milwaukee, is a firm believer in the doctrine that to conduct a theatre successfully an exhibitor must mingle with his patrons, find out what they want, what they dislike and meet their wishes.

"The picture theatre which but a few years ago was an experiment, has today become an institution firmly entrenched and to a great extent, a factor of great potential value for good in every community where it is found," said Walter F. Baumann, executive secretary.

"The picture theatre has become a vehicle for the dissemination of knowledge, and the interchange of thought as expressed on the silver screen, just as the market places of ancient Greece were many thousand years ago. One sees history portrayed, the arts and sciences, travel and the stirring scenes of days gone by dramatically reproduced for the edification of the public.

"If you would learn the art of bread baking, of mechanical engineering, or of any of the other arts, crafts or sciences, you have but to request of your community theatre manager that he show films of any of the above subjects and you can learn more from one evening's actual demonstration on the screen than you can out of text books in studying a week.

"There is no other institution in America today that can and does provide a greater diversity of educational value, entertainment value or knowledge in general than the screen. It is the poor man's opera, the sole amusement of millions of people and one of the most powerful influences in moulding public opinion."

Committee appointments were announced, as follows:

Grievance Committee—Max Krofta, Milwaukee; William A. Insworth, Fon du Lac: A. P. Desormeaux, Madison.

Resolutions—Tom Foster, Stanley; J. M. Adler, Marshfield; F. J. McWilliams, Madison.

Press—E. W. Van Norman, Milwaukee; A. P. Desormeaux, Madison; Walter F. Naumann, Milwaukee.

It's McWilliams

**Milwaukee, August 16.
(By Wire to Moving Picture World)**

F. J. McWilliams, Madison, was elected president at the closing session. Others elected were: Charles Guelson, Stoughton, vice-president; John Silliman, Milwaukee, secretary; Joseph Winnigan, Waupun, treasurer; J. H. Rhode, Kenosha, and Steve Bower, Milwaukee, directors, and Fred Siegert, Milwaukee, national committee chairman.

Adopts Rate

The Senate, on August 15, adopted a rate of four-tenths of a cent a foot on raw stock motion picture film. An effort will be made by Senator Reed, Democrat, of Missouri, later to further reduce this rate.

As R. D. Craver Sees It

R. D. Craver, president of Associated First National Pictures, Inc., of the Southeast, this week presents his views on next season's outlook, one of a series gathered by Associated First National Pictures, Inc. He voices optimism. Read:

Conditions in the Southeast are improving. Building operations are picking up. Many new theatres are being built, especially in the small towns. Many of the mills and big industrial plants are building and installing theatre equipment. The situation is encouraging.

* * *

GOOD PICTURES are what the public wants. What are GOOD pictures? I would name "Smilin' Through" and "Sonny," as two excellent examples. For my territory First National Pictures are the best of any. Every progressive exhibitor is making money with them.

* * *

What are you going to do when beset by an enemy? Fight. What are you going to do when times are dull? Struggle to overcome them. How? In the show business by means of advertising and exploitation. The exhibitor in the cities has grasped this point, and he is overcoming the so-called "dull times." If the country town exhibitor would follow his advertising and keep up with it as in the big cities he would be much better off.

* * *

In my theatre, the Broadway, at Charlotte, N. C., we exploit our pictures and do much newspaper advertising. We find that this policy brings good results. If it pays with us it should pay with others.

* * *

The South has been through a severe period of depression. Boll weevil has devastated cotton crops. It has been almost impossible for the farmer to obtain loans. The manufacturer, the merchant have been in a similar position. But this period seems to be passing. Things are in better shape. And with a general pickup in business there should be a corresponding recovery for motion pictures.

* * *

What we, of the motion picture industry want to do nowadays is to WORK together, to STICK together, to study our public and show them the best to be had for the screen. Motion pictures have ceased to be a curiosity; they are an established institution and to succeed with them now we must set the highest standards.

* * *

Above all, let us be cheerful. We have much to look forward to—good times, good productions, good business.

To Decide Disputes

Board of Arbitration Has Been Appointed

The local union of the Musicians Mutual Benefit Association, St. Louis, Mo., has accepted the principle of arbitration and will appoint two representatives of a board to decide all questions of dispute that may arise between exhibitors and musicians.

William Goldman, manager of the Missouri Theatre, chairman of a specal committee appointed to negotiate with the musicians' union, so informed the United Theatre Managers on Tuesday. Goldman and Joseph Mogler, president of fhe St. Louis Motion Picture Exhibitors League, were named the managers' arbitration board members.

Recently the musicians returned to work after going on strike April 30, when they failed to submit a new wage scale and working agreement satisfactory to the owners. Under the terms of settlement they returned to work temporarily at the old wage scale, but accorded the managers the right to stipulate the number of musicians to be employed in "inside" theatres between June 15 and August 15.

Theatre Denied

Picture House Barred in Residential Section

Following a long controversy in which more than 1,000 citizens of Dallas, Texas, were involved, the Municipal Board of Appeals of that city on July 31 denied permission to J. P. Thomas and A. J. Urbish to build a motion picture theatre in Oak Lawn, exclusive residential district of the city. Similar dispositions have been made of numerous attempts to build a theatre in this district, over a period of several years.

A week before this action was taken, the City Commission granted a permit for the theatre in question, which is already half built. Urbish and Thomas have announced that they will carry the case to the courts.

Strike Hurts Theatre

Exhibitors in cities in the coal mining districts of Indiana report that business has fallen off considerably since the strike. At Bicknell, the biggest coal mining city in Knox county, the theatres have been closed three nights a week, and similar conditions are reported from other mining towns in the state.

"We are running at a loss," said Frank Forrest, theatre owner at Boonville, "but we prefer to run at a loss for a little while, in the hope that conditions will improve, rather than to throw our employes out of jobs."

Soft Drinks Served

A number of important changes affecting the picture theatres of Winnipeg have been effected. Vic Joclyn, of the Alhambra, has leased the new Rialto from its owners and installed Walter Deering as manager. Mr. Joclyn has arranged to have the Alhambra orchestra play at the Rialto every afternoon and he has placed a number of refreshment tables throughout the theatre, 150 seats having been removed to make room for the tables where soft drinks and light edibles are to be served afternoon and evening.

Harding Better

Dave Harding of the Liberty Theatre, Kansas City, Mo., dangerously wounded in a recent attempted hold-up, is improving daily. Doubt was expressed as to the possibility of Mr. Harding's recovery immediately after he was shot. The crisis has been passed, however, and chances for Mr. Harding's recovery are good.

Deane Goes Abroad

Albert Deane of the Famous-Lasky Film Service, Limited, distributors of Paramount Pictures in Australasia, leaves New York for Europe on the Majestic on Saturday, August 26. Having spent ten months studying advertising and presentation methods in the United States, he is now going to look over conditions abroad.

Petition Denied

Judge Says Charges Against Ascher Brothers Without Foundation

The unpleasant publicity regarding the solvency of the Ascher Enterprises has been somewhat quieted by an order entered last week by Judge Hugo Pam sustaining the defendants in an action brought against Harry, Nathan and Max Ascher and the Cosmopolitan Securities Company by Eugene A. Katz, owner of a third interest in the Cosmopolitan Securities Company, who asked that a receiver be appointed for the Ascher concern. Mr. Katz charged that moneys of the Cosmopolitan Securities Company had been diverted by the Ascher brothers to the financing of their other interests and that the Cosmopolitan company, as well as the Ascher brothers and their allied interests, were in danger of bankruptcy.

"There has been nothing shown to this court which indicates insolvency," Judge Pam said in denying the petition.

Judgment for Singer

Judgment was filed recently in the New York Supreme Court in favor of Leopold Singer for $2,672, against William M. Pizor and Herman Gluckman, doing business under the name of the Capitol Productions. Singer stated that he furnished films to the defendant which were not paid for.

MOTION PICTURE THEATRE OWNERS OF AMERICA

PRESIDENT:
SYDNEY S. COHEN, New York, N. Y.

VICE PRESIDENTS:
GLENN HARPER, Los Angeles, Calif.
JOSEPH MOGLER, St. Louis, Mo.
C. A. LICK, Ft. Smith, Ark.
JOSEPH G. RHODE, Kenosha, Wis.

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GENERAL MANAGER
A. J. MOELLER

August 10th, 1922.

Mr. Robert E. Welsh,
Editor,
Moving Picture World,
516 - 5th Avenue,
New York City.

Dear Mr. Welsh:

Your references to the Music Department and other developments or the Motion Picture Theatre Owners of America in the last issue or the Moving Picture World is very pleasing and evidences in a concrete way the lines of cooperation with the Exhibitor laid down under your editorial direction.

I am gratified in the change of the policy of the Moving Picture World in this relation and will be glad to cooperate with you in every way which will advance the interests of the Exhibitor and the Motion Picture Industry generally.

We have as many lines of opposition outside the Industry as we can reasonably combat, and our work inside should, if possible, be always harmonious, constructive and mutually helpful.

There are other developments within the Motion Picture Theatre Owners of America which, from time to time, may be reviewed in the Moving Picture World and we will be pleased to have your representative keep in touch with our office so that this information may be made available for your use.

With best wishes, I am

Sincerely yours,
Sydney S. Cohen
President.

MOTION PICTURE THEATRE OWNERS
OF AMERICA

"All help and all credit to the BUILDER, and make the man who wants to tear down, first prove his right by building SOMETHING." That is the policy of CONSTRUCTION which Sydney S. Cohen approves in the above letter.

That is the policy Moving Picture World will adhere to firmly and consistently. Such a policy leaves no room for personal bias, partisan politics, nor thoughtless promotion of internal discord.

"Anything and everything for better business and a better business."

Exhibitors Approve Board's Action, According to Richey

REPORTS that the members of the Motion Picture Theatre Owners of Michigan are not in accord with the action of the Board of Directors of the organization in protesting to Famous Players against the alleged abrogation by the latter of a contract with the Broadway Strand Theatre of Detroit are emphatically denied by H. M. Richey, manager of the Motion Picture Theatre Owners.

Mr. Richey contends that the action of the Board was the only just thing to do under the circumstances, and that despite efforts being made in some quarters to cause dissension in the organization that investigation will show to all members that the Board was correct in its stand.

Because of the differences brought about by the altercation between Famous Players and the Broadway Strand Theatre, the John H. Kunsky Theatres of Detroit and George W. Trendle resigned from the Board of Directors of the Theatre Owners Association. Their resignation occasioned the board to lay the details of the controversy before the entire membership, and Mr. Richey says he is confident the members will approve the board's action.

"If the Motion Picture Theatre Owners of Michigan is not an organization whose sole purpose is to safeguard the rights of an exhibitor, what then, is its purpose?" Mr. Richey asks. The action of the Board is "just another proof," says Mr. Richey, "that the Motion Picture Theatre Owners of Michigan has as its purpose that 'an injury to one is the concern of all,' and that it intends to live up to its notion of organization, 'equal rights for all, special privileges for none,' and that the organization is bigger than any one individual."

Decision Held Up

Cleveland Commerce Body Delays to See Fruits of Hays' Work

The Cleveland Chamber of Commerce is marking time in its investigation into the censorship of motion pictures, its report, just issued, shows. While agreeing that censorship in principle is "contrary to the spirit of the American people," its members feel that "some sort of regulation should be retained, at least for the present." The report then goes on to approve regulation by the federal government, suggesting appointments for not less than six years.

There is a minority report signed by four members of the committee which had this matter under advisement. It takes a solid rap at politically appointed commissions, and sees the cure as education of the public to a desire for the best pictures. "Why not constructive work to improve motion pictures instead of destructive work?" it asks.

The letter of Dale Brown, assistant secretary to Moving Picture World, points out that the board of directors neither "approve nor disapprove of this report at this time, for the reason that they do not believe that the organization of which Mr. Will H. Hays is president, has had ample opportunity to take care of the situation from within."

The board will again consider the report in the autumn, he writes, "by which time it is thought Mr. Hays' organization will have had time to demonstrate its ability or inability to take care of the situation."

Hays Joins 'Wampas'

Will H. Hays has been unanimously elected to honorary membership in the Western Motion Picture Advertisers, comprising the advertising and publicity men of the studios, theatres and exchanges in Los Angeles.

At a meeting of the "Wampas" where Mr. Hays spoke to the publicity men, Arch Reeve, president, offered Mr. Hays the membership of his organization.

Injunction Denied

Attempt to Prevent Showing of Fox Film Defeated

The effort of Frederick W. Herbert to obtain an injunction restraining the Fox Film Corporation from continuing the exhibition of the motion picture "Silver Wings," showing at the Apollo Theatre, has been defeated in a decision just handed down by Justice Edward O'Malley of the New York Supreme Court. The decision says, "the granting of an injunction pendente lite, which would give to the plaintiff the full relief which he would be entitled to on trial, is not warranted on the proof before me."

Herbert has a suit pending to recover damages from the Fox Film Corporation for alleged breach of contract in the production of the above mentioned picture, and had applied for an injunction restaining the Fox people exhibiting the picture unless he was featured in the programmes and advertising matter as co-author.

Bid of $850,000

Famous Players of Canada Makes Offer for Allen Interests

Details have been divulged regarding the negotiations between N. L. Nathanson of Toronto, representing the Famous Players Canadian Corporation, and Allen Theatres, Limited, for the purchase of the assets of the Allen company.

Several offers have been made by Mr. Nathanson for the purchase of the Allen theatre assets, but the final bid, made when the receiving order for Allen Theatres, Limited, was granted at Osgoode Hall by Justice Middleton, was $850,000, it is announced.

The offer made some time previously in behalf of the Famous Players Canadian Corporation was $1,050,000. This was withdrawn, however, by Mr. Nathanson, because, it was stated, a "portion of the assets had been lost to the trustee by reason of foreclosure proceedings during the delay in getting some finality to the situation."

Before the receiving order was granted by the court, G. T. Clarkson of Toronto, authorized trustee of Allen Theatres, Limited, reported that he was unable to certify that a proposal for the extension of time to the Allens had been approved or rejected by the creditors. There were four petitions by creditors for a receivership and the order, accordingly, was granted by the court.

Want Rents Reduced

Cohen and Hays Expected at Exhibitor Convention August 24

In announcing this week that the annual convention of the Motion Picture Theatre Owners of Minnesota will be held at Minneapolis on August 24 and 25, President W. A. Steffes said the slogan, "Film rentals must come down," had been adopted. Mr. Steffes also made it known that a special committee will be appointed to immediately confer with the exchangemen to effect these reductions.

President Sydney S. Cohen of the M. P. T. O. A., and Will H. Hays have been invited and both have accepted. This convention promises to be the most important held this year, for a number of new problems that have cropped up during the past few months will be presented for solution. A brilliant banquet will be held at Hotel West on August 24.

Mrs. Jensen Dies

Sad news was received this week of the death of Mrs. Claud E. Jensen, resulting from double pneumonia. Mrs. Jensen was the wife of C. E. Jensen, of Jensen & Von Herberg, who manages the company's interests in Portland, Ore. She leaves two small children.

New York Censorship Status Is Dependent on Referendum

Gubernatorial Elections Will Decide Its Future Standing

ALBANY, N. Y.—State officials and censorship advocates and opponents here are studiously watching the Massachusetts situation and much concern is being manifested here in the work of both sides in the vigorous fight that has developed over the Bay State censorship question, which comes up for popular decision at the new election there in November.

That the motion picture industry will present an organized front in a determined fight to repeal the censorship law is evident from statements made here by newspaper correspondents and film men located in this city. When the New York State Legislature convenes next year the censorship status is expected to be the bone of contention between the two leading factors of that organization.

Whether or not any effort will be made to kill the censorship law, which is generally condemned in up-state circles, depends entirely upon the outcome of the gubernatorial fight next November, according to the observations of those who make it a general practice of keeping their eyes on matters of political import here. These state that never before were chances so promising as they are now for the defeat of the censorship measure.

Changes Its Mind

Even the otherwise conservative Times-Union, owned by former Governor Glynn, seems to have changed its idea concerning the practicability of censorship. Governor Glynn's publication, in a mild way, lent much inspiration and encouragement to those who were up here fighting for state regulation of screen entertainment, but the abuse of the power entrusted the censors, namely, the elimination of pictures from news reels, seems to have awakened this newspaper to a complete realization of just how far beyond the limit the censors can go in fulfilling their many duties.

Consequently, censorship advocates can look for no encouragement from the Times-Union. The other newspapers, the Journal and Knickerbocker, always seemed to openly oppose censorship.

The rumpus being made by William Randolph Hearst interests here and other places up-state also is attracting much attention, particularly among film men who see in Mr. Hearst or any candidate to whom he pledges his support the public acknowledgment of the failure of censorship. This acknowledgment, of course, would come in the form of a repeal of the present statute.

Al Smith, another gubernatorial possibility, is also against censorship.

But the outcome of this campaign all depends largely upon the reception given the censorship question in the neighboring state of Massachusetts—and the status of the present Governor, Miller. The latter is not inclined to feel any too friendly disposed toward film interests. He has seemingly not forgotten the contention of many politicians here that the Motion Picture Theatre Owners of the state deliberately ignored him on the occasion of their annual convention here.

At that time the attention of readers of Moving Picture World was called to this belief in Albany. This publication also exclusively reported that in retaliation the governor would seek to "put teeth into the censorship measure." This effort was made, but frustrated only because of the excellent juggling of the minority, which filibustered so systematically that before the Governor's adherents had a chance to carry out the threat it was time for adjournment sine die.

Miller Persistent

But Miller and his adherents haven't given up, and if censorship is indorsed by the people of Massachusetts, those on the inside say that the Governor, if re-elected, will spare no effort to make good some of the plans he had under way last year.

Business generally in Northern New York is improving, according to statements from representative exhibitors in this territory. Albany, Utica, Syracuse, Rochester and Buffalo have gone through the worst summer experienced by theatre owners, but they are hopefully looking forward to a change for the best, despite the industrial depression that yet seems to prevail here, only in a mild way.

However, the past two weeks have been accepted as a criterion by the exhibitors. With a break in the weather during the period the attendance seems to have taken an upward spurt. Particularly true was this in the smaller cities. Buffalo's situation has changed but little.

The exhibitor organization situation is still the topic of considerable discussion in this section, particularly in the western part of the state where the fight for supremacy is most bitter. The Motion Picture Theatre Owners of New York State have been incorporated, having taken the tip given them by reputable officials when they met here last winter. Meanwhile, representatives of the Motion Picture Theatre Owners of America, from which organization the New Yorkers seceded, are active in Rochester, Syracuse and other New York cities, reorganizing a local branch.

A New York State subsidiary of the national organization was formed in Buffalo several weeks ago with Howard Smith of that city elected president. According to talk heard in this section, it is the intention of the national organization to hold a convention of the new organization some time in the late fall or early winter, either in Rochester or Buffalo.

Meanwhile, the Charles L. O'Reilly forces are still active and they are expected to convene shortly. The board of directors of the New York independent organization is meeting regularly and right now is awaiting patiently the outcome of the conference between members of the Will Hays body and the Theatre Owners Chamber of Commerce. Some concrete agreement covering exhibitor grievances is expected to be announced in New York this week, according to upstate exhibitor members who are in close touch with the situation.

The carnival evil in Northern New York seems to have been curbed. Years ago when this writer was trouping about this territory with "legits," the bitterest opposition of picture houses and legitimate attractions were these carnivals, with their thievish following. Local authorities, because of the damage done by these troupes, always looked with scorn upon anything theatrical. This feeling seems to have been done away with and local governmental bodies have enacted ordinances making it virtually impossible for carnivals to play in the territory.

It was not uncommon for a town like Rome or Schenectady to house a score of carnivals every summer. There always seemed to be another troupe ready to shoot in the moment one cleared the lot. But this has all changed. Carnivals in this territory, while still in existence in spots, are conspicuous by their absence in the larger communities.

ROGER FERRI.

Harry Levey Company to Furnish Pictures to Churches Everywhere

IF amusement motion picture exchanges won't supply pictures to churches, then the churches will secure them through another definite channel, and the divorce between church and theatre becomes final.

This in a paragraph is the reaction of the church field following the refusal on the part of a number of exchanges in various sections of the country, notably in Cincinnati, Ohio; Springfield, Ill., and points in the Middle West to supply pictures to churches because of the protest of exhibitors and the fear of a boycott from their regular and chief customers.

By an exclusive contract entered into during the week, the National Non-Theatrical Motion Pictures, Inc., will place in each of the twenty-six exchanges now being organized to complete its non-theatrical distribution in the United States and Canada, a branch of the new organized Christian Herald Motion Picture Bureau, which will concern itself exclusively with church and allied organizations.

The Christian Herald is now militantly espousing the cause of a free and unlimited supply of church pictures, with no line drawn except such as good taste and clean morals suggest. In this they take issue with Will H. Hays, who has publicly asserted that the schools should stick to educational subjects, the church to religious films, and that amusement films be restricted to the theatres.

The National Non-Theatrical Motion Pictures, Inc., of which Harry Levey is president and Don Carlos Ellis and Arthur James are vice-presidents, has taken a floor at 130 West Forty-sixth street, New York, and is rapidly putting its distribution plan into operation. Through contracts signed within the past two weeks it has added to its product and now has ready for release religious, pedagogical, amusement and interest pictures in quantity. These also include pictures that will be distributed exclusively in the non-theatrical field, pictures that will never be shown in theatres. A complete announcement of these pictures will be made at an early date, direct to the non-theatrical market.

"The non-theatrical market," said Harry Levey in speaking of the situation, "needs product and distribution. We have the product in quantity and our distribution will make this product as easily available to our field as the amusement pictures are to the theatres. Our operation system is simple and direct and we believe there is plenty of room for the churches and the theatres without any necessity of warfare or ill feeling."

New Music Plan

In a letter mailed to all producers, Sydney S. Cohen, M. P. T. O. A. president, invites them to cooperate with the organization in providing tax-free music for the motion picture scores. The newly organized music department, he writes, has "sufficient tax-free classical, orchestral, standard and popular music to meet any and all demands."

The letter points out the necessity for close co-operation between producers and exhibitors if tax-free music is to become the rule rather than the exception. "We hope to elevate and dignify American music and in reality make the United States the great musical center of the world," it says.

To Build in Dallas

Fox Exchange to Cost Approximately $30,000

Closely following on the heels of the announcement of a film exchange building five stories in height, now building in Dallas, Texas, the Fox Film Corporation, through Branch Manager J. K. Johnston, has announced that it will build a structure to house its Dallas exchange, in Jefferson street, close to the new Jefferson Hotel, at a cost of approximately $30,000.

The new Fox exchange will be the first departure from a long-established film area.

Gillstrom in Town

Arvid Gillstrom, well known comedy director, arrived in New York this week for his first vacation after more than a year of steady production. Gillstrom has been staging Century Comedies, which came to the front with a rush in the past year. Among the first runs playing this product are Grauman's in Los Angeles, the Rivoli and Rialto in New York, and houses of that rank throughout the country. Gillstrom is planning a vacation.

Australia Censorship

The Prime Minister of Australia now is the court of last appeal on all questions of motion picture censorship in the operation there of a Parliamentary Censor Board, according to word just received by Thomas H. Ince from Australasian Films, Ltd.

But even the Prime Minister cannot get around all the regulations woven by Parliamentary law and procedure, although he did succeed in having "Hail the Woman," a recent Ince picture, shown to Australians after the Parliamentary board had "killed" the picture in its entirety.

Here is the Parliamentary censorship chain: Censor board, controlled by act of Parliament, does not permit film importer to take film out of customs until duty has been paid. Customs duty cannot be paid until film has passed the censor board. If the censor board rejects the film, the importer cannot get it out of customs to show members of Parliament and representative citizens without an appeal to the minister in Parliament for customs. If the customs minister fails, then comes the Prime Minister.

Suing Laura Belknap

Three Judgments Are Filed Against "Talking Motion Pictures, Inc."

Three judgments have been filed against J. Laura Belknap in the New York county clerk's office, because of her failure to re-purchase the stock from those who invested in the "Talking Motion Pictures, Inc." Her guarantee at the time of sale provided for this re-purchase within the year. Edward Walcott is suing for $2,000; Robert Schalkenbach for $10,906; Frederic C. Leubscher for $1,108. Leubscher avers that the assets of the "Talking Motion Pictures, Inc." have been officially appraised as amounting to $2,095 with preferred claims against the concern for $3,375, and that the stock in which the creditors invested is worthless.

Trifts Murdered

Fred Trifts, for several years a manager of theatres in St. John and Halifax, Canada, was murdered recently in St. John. A milkman found him dead in his sedan car one morning. He was 50 years old and leaves a wife and four children.

Exhibitors Come Out Strong For "Show You" Month

"OPTIMISM backed by fact. Unbeatable!"

"A whale of an idea."

Will "boost the industry several notches."

"Altogether admirable and energizing."

"Embraces the situation in a nutshell."

"Attaboy! That's what I call hitting the nail on the head."

"In September let's **'show them.'**"

"Just the kind of a stimulant that about 99 per cent. of the exhibitors need today."

"An excellent idea and every exhibitor in America should make good use of it."

That's what exhibitors themselves say, in letters to Moving Picture World.

"Go to the movies often in September; it is the industry's 'show you' month."

Exhibitors agree with Moving Picture World on the need of a concentrated drive this fall, and they agree that September's the month, the **"show you"** month. Here are extracts from more exhibitor letters—the first received were published last week—and they speak for themselves. Read 'em and—rejoice. And what do YOU say?

"The editorial idea is a peach," in the opinion of Ralph Ruffner, of the Capitol Theatre, Vancouver, B. C. "Summing my impressions up quickly and tersely," he writes, "I would say:

"Optimism backed by fact. Unbeatable! The greatest September IS before us. My slogan here will be, 'Go to the Capitol **every** week in September; it is our **'show you'** month—the month by which you may gauge the other months to follow. We can't play ALL the good ones next year, so we'll play only the best.'

"May sound like it carries a sharp corner of ego, but our buying power in Canada is such that I can pretty much safely count on it being done. 'Poverty of product' is the fault of the distributors—holding off for fall drives—permitting inferior product to poke its head far enough over the ramparts to make a bad impression

"Very, very fortunately the Vancouver Capitol is not compelled to force a drive to get patronage, but it will undertake that drive 'for the good of the service,' to make better boosters through whom to seek better business.

"When times are better, our business here will be terrific, for it is and has been consistently good since the house opened its doors a year and a half ago. Whoever we are **in** the industry, our taskmaster is the public. Keep faith with **them** and we should worry."

"I certainly agree with your editorial and think it a whale of an idea," writes Stanley N. Chambers, managing director of the L. M. Miller Enterprises, Wichita, Kan. "There is no question in the world but that a lot of propaganda should be used this fall, especially the first of the season, to attract patrons to the theatre. Some snappy slogans should be used with pictures to back them up, in order to bring those back into the fold who have failed to come to the theatre in the past six months."

"The editorial * * * is an excellent idea and every exhibitor in America should make good use of it," writes P. B. Whitfield, manager of the Majestic, a Southern Enterprise house at Austin, Texas. "It is up to the exhibitor to act on Mr. Welsh's suggestion, not only in boosting September, but in showing his patrons pictures that will stand the test and win them back to the movie habit."

"If all exhibitors in every town," he suggests, "would get together and bill their city like a circus during August, splitting the expense, the **'show you'** month would prove a great success and benefit every exhibitor."

"Just this kind of a stimulant that about 99 per cent. of the exhibitors need today," says C. A. McElravy, general manager of the Consolidated Enterprises, Inc., Memphis, Tenn. "The different slogans used in this editorial I think are immense, and personally I wish to say that I and all of my managers are going to make use of the opportunities offered in this editorial."

"Moving Picture World's editorial is inspiring," writes J. M. Edgar Hart, manager of the Palace Theatre, El Paso, Texas. "The American public may, in many cases, have become Missourians, but in September let's **show them."**

"Attaboy! That's what I'd call hitting the nail on the head," says O. G. Taylor, of the Weir and Dream theatres, Aberdeen, Wash. "And the exhibitor is counted in; he's not merely boosting a week of 'producers' pictures; it's his month; the industry's month—the entire indusry asking the American public for a chance to **show 'em."**

"Embraces the situation in a nutshell," summarizes Earle Hall Payne, assistant director of publicity, California Theatre, Los Angeles. "I am for it!"

"May I express to you the thanks of the entire Pacific Northwest for your altogether admirable and energizing lead editorial," felicitates J. W. Sayre, advertising manager of the Greater Theatres Company, Seattle, Wash. "What you suggest is just what the exhibitors and public everywhere need. We have been planning on just such a wake-up inaugural announcement here, only the idea was not so clear even in our own minds as your editorial so patly puts it."

"Wish to compliment," writes C. R. Bamford, district supervisor, Southern Enterprises. "One of my earliest observations was that the attending of the theatre in the case of most people, was purely a habit; also that one or two bad pictures in succession would ofttimes lose the theatre a customer for several months."

"The idea is great," says Steven Farrar, of the Orpheum Theatre, Harrisburg, Ill., but he raises the question of rentals. "Will the small-town exhibitor be able to get good pictures for September at reasonable rentals?"

"Your idea is right," he concludes, "and if we could get the best pictures released and show them in September, there is no doubt but what it would help the business for the coming year. But if we show these pictures in September, we want a profit on them."

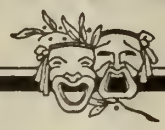
Right-o, Steve; you're certainly entitled to a profit on them.

"Making September a **'show you'** month is going to boost the industry several notches," in the opinion of Jack Ogilvie, of the Dixie Theatre, Wynona, Okla. Telling how he took over the Dixie in April and increased receipts every month under the same financial conditions, he says, "We did it by talking and by better and later release pictures and produced the goods, thus making good."

Will H. Hays and Sydney S. Cohen are going to Minneapolis to formally launch the Northwest "Go to Movie Week," is the message conveyed this week by Greater Amusements, the regional publication pushing the campaign. A mammoth banquet, parade, mass meetings and "pep fests" will be held in the Twin Cities August 24 and 25. The week begins August 26. Newspapers have pledged co-operation and free accessories will be distributed.

News from the Producers

By C·S·SEWELL



Fox Plans New Special

"Six Cylinder Love" is to be shown on the screen. Arrangements to that effect have been completed between Winfield R. Sheehan, general manager of Fox Film Corporation, and Sam H. Harris, producer of the William Anthony McGuire comedy, which is among the biggest hits of the New York stage and has been running to crowded houses for over eleven months, according to announcement from Fox Film Corporation.

In line with the Fox policy of securing the best and most successful products of the stage and the novelist, of which "If Winter Comes" and "The Shepherd King" are striking examples, and making them into super-specials, "Six Cylinder Love" was selected as the stage success of last season best suited to follow the standard set for master pictures by such Fox productions as "The Queen of Sheba" and "Nero," now running at the Lyric Theatre.

"Life" Lists Them with the Best

Educational Pictures again lead the field of short subjects in the opinion of a prominent critic listing the films which he believes to be the best presented during the first half of the current year.

Robert E. Sherwood, motion picture critic of Life, includes seven short reel subjects or series of subjects in the list of pictures which, he explains, "includes those pictures which, in Life's opinion, are the best that have been presented during the first half of 1922."

Educational is the only organization that won more than one place in this list. The Wilderness Tales by Robert C. Bruce, including "And Women Must Weep," "My Country," etc., and "Cold Feet," the Christie Comedy, are the Educational Pictures which Mr. Sherwood lists with the best.

Booked by Elks Club

First National Attractions have been booked for the Elks Theatre in the new home of the Elks at New Albany, Ind., which will be opened on September 11, announces M. A. Gable, chairman of the Elks. The initial First National picture to be shown will be Norma Talmadge in "Smilin' Through." New Albany Lodge, 270, B. P. O. E., has a membership of 755. The new building was erected and furnished at a cost of $200,000.

"Makin' Movies" First on Pathe Schedule

Pathe's schedule of short subject releases announced for August 27, gives special prominence to Johnny Jones in "Makin' Movies," second of the new series of John Jones Comedies in two reels. The juvenile star of bright business deals gives an amusing twist to the exhibitor end of the movie game, in his request to the audience at a public review to, "Pay as you leave, if you like it."

"The Timber Queen," Pathe serial, with Ruth Roland, reaches its seventh episode, called "Mutiny."

The issue of "Screen Snapshots," released on August 27, scintillates with film favorites doing various things off the "lot." Bobby Vernon, Richard Headrick, Mrs. Oscar Hammerstein, "Bull" Montana and Mabel Normand are seen in this release.

In Pathe Review No. 170, the microscopic lens shows odd and interesting things in "Never-Never Land."

"Rough on Romeo," with Paul Parrott, is the listed Hal Roach Comedy; The Harold Lloyd re-issue is the uproariously funny "Hear 'Em Rave." With "The Mechanical Horse," the Aesop's Film Fable release shows that Cupidity often Over-reaches Itself; Pathe News Nos. 70 and 71 picture the most important world events and topics of interest everywhere. "Topics of the Day," No. 35, is fully up to its standard with current humor.

Kane Sees Success of His Experiment

During the month just past the well-known Aldine Theatre, in Philadelphia, had for its manager Arthur S. Kane, president of Associated Exhibitors and of Arthur S. Kane Pictures Corporation. Mr. Kane was conducting an experiment. He set out to prove to his own satisfaction—and he succeeded—that even in mid-summer the public stood ready to patronize clean pictures, bristling with educational as well as entertainment value, yet lacking the impetus of great names as stars.

Leasing the Aldine from Felt Brothers for thirty days, Mr. Kane installed, successively, Jules Verne's "The Isle of Zorda," Alfred Lord Tennyson's "Lady Godiva," George Eliot's "Silas Marner," and "The Power Within," by Dr. Norwood, a popular Philadelphia clergyman. The public response was gratifying.

"Please understand that I have not enlisted as an opponent of the star system," said Mr. Kane, in discussing his experiment. "I have repeatedly declared my unwavering confidence in the value of the great star names and I believe I may say, without boasting, that I have done my part in the development of stars. My views have not altered in the slightest and I contemplate no change from the policy I have always followed. My experiment had to do with picture presentation, rather than selection or production, and was not intended to test the public's preference as between star and non-star attractions."

Mr. Kane's special representative in Philadelphia while the month's lease was in effect was Frank C. Payne, formerly director of Henry W. Savage's English grand opera tours. Mr. Payne returned recently from London, where he operated several theatres and made productions of American plays for A. H. Woods.

"Wonderful Chance" Is Being Rebooked

Word comes in from throughout the territory that exhibitors are billing the Selznick Picture, "The Wonderful Chance," starring Eugene O'Brien, strongly with the aid of the name of Rodolph Valentino as well as with the Selznick star's name.

A special lithographed three-sheet with a portrait of Valentino and a special one-sheet showing both O'Brien and Valentino have made their appearance. The new building strength is said to be resulting in numerous rebookings of the picture in places where it played soon after its release some months ago, and also in new bookings which the Selznick company had been unable to touch before.

"The Wonderful Chance" is from a story by H. H. Van Loan and was made under the direction of George Archainbaud. When first released it was heralded as one of the best things O'Brien had done under the Selznick banner. Rodolph Valentino was an important member of the cast, playing his part with dash and fire.

Writes Life Story of Daughters

Simultaneous with the release by Associated First National of Norma Talmadge in "The Eternal Flame," the feature attraction based on Balzac's dramatic story, "The Duchess of Langeais," will come the publication of "The Life Story of the Three Talmadges," by Margaret Talmadge, mother of Norma, Constance and Natalie, mother-in-law of Buster Keaton, Sr., and grandma of Buster Keaton, Jr.

The first edition is 20,000 copies. The book is illustrated with thirty unpublished photographs of the Talmadge and Keaton families, including the first photograph of Buster Keaton, Jr. There is also an amusing enlargement of the three Talmadge sisters from an old tintype showing them still in baby dresses.

Hurd Comedies Off to Flying Start

The Earl Hurd Comedies, which Educational has just begun releasing, have gotten off to a flying start in New York, with the first two pictures showing simultaneously in opposition Broadway houses. "One Ol' Cat," the first picture of this new series presented by C. C. Burr, went into the Rivoli Theatre with "Blood and Sand" on August 6, for an indefinite run, and is still showing at that big house. The following Sunday, August 13, the Strand program included "Fresh Fish," the second number of the series.

Other Broadway bookings of Educational Pictures during these two weeks included "Toonerville Blues," at the Capitol the week of August 7, "The Drifters," at the Capitol the same week, and "A Penny Reward," a Campbell Comedy, which continued through both weeks at the Criterion. "Poor Boy," a Mermaid Comedy, was at the Branford in Newark the week of August 5.

Listed for Current Release

Katherine MacDonald in "Heroes and Husbands," produced by B. P. Schulberg, is a First National Attraction scheduled for current release. Written by Charles A. Logue and directed by Chet Withey, "Heroes and Husbands" is an absorbing story of how a brilliant young woman battles to win the man she loves.

Miss MacDonald is ably supported by Nigel Barrie, Charles Clary, Charles Gerard, Mona Kingsley and Ethel Kay.

Hodkinson Film to Get Wide Advertising

Coincident with the announcement by Funk & Wagnalls, publishers of The Literary Digest, to the effect that the W. W. Hodkinson Corporation was to distribute a new Digest one-reeler entitled "Fun From the Press," comes the statement that the publishing house has determined to feature this film in one of the most far-reaching advertising campaigns ever launched in behalf of a periodical.

Mr. George A. Dame of The Literary Digest, in discussing the contract just completed with the Hodkinson Corporation emphasizes the fact that this publication was one of the heaviest users of advertising in the country. He said: "Our appro priation for the coming year will approximate some two million dollars ($2,000,000) and much of this advertising power will be utilized to the utmost to exploit the new short feature 'Fun From the Press.'"

Cleveland Reports Good Business

The Cleveland branch of Educational Film Exchanges, Inc., reports to the home office that it has broken all records for first run playings in a single week out of the Cleveland office. Bookings for this record week were: Cleveland—Loew's Park and Mall Theatres, "'Tis the Bull," Christie Comedy, and "Toonerville Trials," Toonerville Comedies, by Fontaine Fox; Loew's State, "Rapid Fire," Mermaid Comedy; Toledo—Princess, "Poor Boy," Mermaid Comedy; Valentine, "Oh, Buddy!" Christie Comedy; Canton—Alhambra, "Assorted Heroes," Campbell Comedy, and "Robinson Crusoe Ltd.," Mermaid Comedy; Youngstown—Liberty, "Free and Easy," Mermaid Comedy; Akron—Strand, "In For Life," Christie Comedy, and "Fair Enough," Christie Comedy.

Miriam Batiste in "Penzie"

Miriam Batiste, who scored such a phenomenal success in "Humoresque," and who has been featured in other successful productions since that time, will play an important part in "Penzie," a forthcoming William Fox special in which Mary Carr will be featured. Herbert Brenon is directing it.

Miriam has proved one of the few child actresses who have repeated the success scored in their first productions. Instead of depending upon the triumph she scored in "Humoresque," the little screen celebrity won new laurels in every production in which she has been seen.

To Begin New Play

Laurette Taylor is in Hollywood, ready to begin enacting the title character of her famous success, "Peg O' My Heart," by J. Hartley Manners, in pictures. The star and Mr. Manners, author of other of her big stage hits beside this one, and her husband, left New York last week for the Metro studios in California.

Director Niblo to Screen Metro's "Capt. Applejack"

At a luncheon given August 10, at the Hotel Astor, New York, in his honor, Fred Niblo, director, announced that the first of his four productions to be released by Metro Pictures Corporation, will be a screen version of the current theatrical hit, "Captain Applejack." This play by Walter Hackett ran for two years in London, and, as presented by Sam H. Harris in New York, has flown the Jolly Roger of joy over a metropolitan theatre for eight months.

After revealing the name of his initial production, to be presented by Louis B. Mayer, Mr. Niblo appealed to the editorial and critical guests present at the luncheon which Metro arranged in celebration of the director's connection with the company, for a frank criticism of his picture.

The man who directed "The Mark of Zorro," "The Three Musketeers" and "Blood and Sand," prefaced his request for serious opinions upon the quality of his work by stating that he took the art of motion pictures seriously. In the course of his introduction to the company by J. E. D. Meador, director of advertising and publicity for Metro, it was stated that Mr. Niblo gave up a highly lucrative and respected position on the American stage to work a year, without pay, in a motion picture studio, there to learn what he could of the new art.

To the editors and critics present, Mr. Niblo said in part:

"I want to know frankly what you think of my work. That doesn't mean asking for praise. It means, more than anything, a request for a thoughtful, honest opinion. A lot of people don't take pictures seriously. I do. I try mighty hard to make my every picture as good as possible.

"If I fail in my effort, I'd like to know it, and for what reason. That will help me avoid the same mistake again. If I succeed I'd like to know that too, so that I may apply the same principles of effectiveness. A man making a picture sometimes is in the same position as a man making a mural painting; he is so close to a big job that he has difficulty at times with proportion. The fresh eye of the man at a distance helps him right himself."

Guests at the luncheon were Gilbert Welsh, John Brockway, Arthur Polock, W. M. Oestricher, Harry B. Tower, Miss Maida Castellun, Kelcoy Allen, Miss Mabel McElliott, Charles Pike Sawyer, Miss Alison Smith, R. W. Petter, H. Z. Torres, Don Allen, Stephen Rathbun, B. F. Holzman, B. E. Pidgeon, Jack McMahon, Quinn L. Martin, Beauvias Fox, Miss Harriott Underhill, John Logan, Frank Vreeland, J. O. Spearing, Miss A. W. Fletcher, James Quirk, Frederick James Smith, Charles Gatchell, Porriton Maxwell, Arthur Hornblow, Frank Crowninshoill, Ray E. Knapp, P. Curran, Miss Elizabeth Brady, T. E. Wardner, Miss Dorothea B. Herzog, William A. Johnston, J. S. Dickerson, Fred J. Beecroft, E. Kendall Gillett, J. F. Chalmers, Epes Winthrop Sargent, Martin Quigley, J. S. Spargo, Miss Louella Parsens, Sam Weller, Paul Swinehart, Joshua Lowe, Miss Marion Russell, Thomas J. Hamlin, Oscar Cooper, C. Boynton, George Blaidsdel, George Pardy, Robert E. Sherwood, Jim Beecroft, Fritz Tidden, Bob Welch, Wen Milligan, J. A. Cron, and John J. Alicoate.

William E. Atkinson, general manager of Metro, J. E. D. Meador, publicity director, and P. C. Mooney, representative of Louis B. Mayer, also were present.

Mr. Niblo returns this week to California. His visit to the East was for the purpose of seeing "Captain Applejack" on the stage.

First National's Current Picture Is "Masquerader"

Guy Bates Post in "The Masquerader," a Richard Walton Tully production, is a First National Attraction for current release. "The Masquerader" opens at the Strand Theatre in New York, August 13, and in the Brooklyn Strand the following week. This production marks the entry of a distinguished actor and producer into the field of motion pictures, and thus forms a new epoch for the screen.

Tully has selected "The Masquerader" as his first film attraction because he wanted the honor of introducing Guy Bates Post into the screen world. Just as his stage productions have been marked for high grade of cast and scenic investiture, so the film version of "The Masquerader" is similarly notable, it is said. James Young is the director, Wilfred Buckland the art director, and Georges Benoit the cinematographer. The brilliant cast which supports Mr. Post includes Edward M. Kimball, Ruth Sinclair, Barbara Tennant, Marcia Manon, Herbert Standing, Lawson Butt, Kenneth Gibson and other film favorites.

It is regarded as fitting that Post's first film vehicle should be "The Masquerader," with its dual roles of Chilcote and Loder, for he has been playing them on the stage for over six consecutive years, aggregating more than two thousand performances, all over the United States and Canada. His tours have also included a six months stay in Australia with this play. Furthermore, Post has been under Tully's management for twelve years; two years in "The Bird of Paradise," four years as the star of "Omar the Tentmaker," and six years in "The Masquerader."

There is much in "The Masquerader" that will be widely discussed by the followers of motion pictures, it is said. In the production there is "double exposure" work such as has never before been attempted on the screen, according to reports. The picture was shown privately to the faculty of Yale University and highly praised, it is stated.

CELEBRATING FRED NIBLO'S AFFILIATION WITH METRO

Luncheon Held in His Honor at the Hotel Astor, Thursday, August 10.

LARRY SEMON IN GOLF

Well-known Persons at "Monte Cristo" Premiere

The New York premiere of "Monte Cristo," the Fox special, at the Forty-fourth Street Theatre on Monday night, August 14, was attended by one of the most brilliant first-night audiences that ever graced the presentation of a motion picture.

Among the fourteen hundred persons who filled the auditorium of the Broadway houses were many of the nation's leading writers, artists, theatrical producers, justices, actors, clergymen, society matrons, editors, financiers, and surviving members of the famous original casts of "Monte Cristo" when it was played on the American stage in past years.

One of the decorative features of the opening performance of the Fox spectacle was the filling of all boxes and loges in the theatre with men and women attired in the unique costumes and perfumed wigs of the French period in which the story of "The Count of Monte Cristo," the Alexandre Dumas novel, was laid. The fluffiness and pomp of the dress and manners of the actors lent unusual grandeur to the presentation and helped impress the opulence of many of the scenes in the last reels upon the minds of the large audience.

Another feature of the showing was the singular invitation which was issued to all who attended. In accord with the general trend and spirit of the Dumas story, the paper, upon which the message of welcome was printed was of gold and sealed with royal stamp and ribbons.

They were enclosed in gold envelopes. To a large number of New Yorkers, William Fox sent a set of two volumes of the "Count of Monte Cristo" as souvenirs of the premiere. The volumes are bound in expensive leather and imprinted in gold.

Among those who were present Monday night were: D. W. Griffith, Franklin P. Adams, Police Commissioner Richard Enright, Sidney Cohen, Mrs. W. K. Vanderbilt, Sr., Daniel Frohman, Will Hays, J. J. Shubert, A. L. Erlanger, Arthur Hammerstein, Jack Lait, A. Woods, Herbert Payne Swope, William A. Johnston, Robert E. Welsh, Mary Carr, representatives of the daily press, the fan magazines, trade papers, clergy, and foreign newspapers.

Director Emmett J. Flynn, who directed the masterpiece of the screen, was unable to attend in view of having departed last week to direct William Farnum at the West Coast Studios.

The distinguished nature of the first night audience of "Monte Cristo" made it resemble a night at teh Grand Opera. No one was seated after the picture began.

Schulberg Says Need of Screen Is Proper Handling of Story

B. P. Schulberg, president of Preferred Pictures, believes that the day of the all-star picture has arrived.

"My opinion in this respect," says Mr. Schulberg, "is strengthened by the praise given the first Preferred Picture to be distributed through the Al Lichtman Corporation. We built this initial release 'Rich Men's Wives' on the belief that all-star casts make for better pictures.

"The enthusiastic reception of the feature at Miller's Theatre in Los Angeles by both the press and the public is highly gratifying. The moving picture editor of the Los Angeles Times called it 'a concentration of purpose and unity of effect all too rare in cinema drama' and 'a sensitiveness amounting, at times, almost to genius.'

"The Los Angeles Express backed up our opinion that the picture was properly cast when they said 'Claire Windsor plays with a sincerity, an understanding and finish that seems quite inspired,' and Gasnier came in for his share of praise when they said he 'touches lightly upon comedy relief and achieves a vividness that stamps the production as a fine piece of cinematic work.'

"The Los Angeles Examiner called Miss Windsor's work 'sincere, pleasantly free from ranting, interesting and intense,' while the Herald believed the production 'a completely finished play of a type too few and far between for the good of the motion picture industry.'

"While good stories are one of the favorite cries of producers at the present time," says Mr. Schulberg, "I believe the real need of the screen lies in the direction of proper handling for any story used."

"I have seen a mediocre story raised from the common-place to a work of real art by the right interpretation of the piece by able actors, just as I have known many perfect stories to have their effects completely destroyed by sacrificing their best situations to the poor work of a so-called 'popular star' and to unreasonable demands for 'close-ups.'

"The tendency today, and I believe that it will grow stronger as time goes on, is the special production. Exhibitors have been fooled too often into booking a picture simply through the drawing power of an over-advertised star. They are more receptive than ever to a well-balanced feature possessing the elements of good story, capable direction and proper casts.

"The one-star pictures as a general rule are manufactured, not produced. They are turned out at a fast rate so that as many as possible may be completed before the expiration of a contract. The method employed in special productions, on the other hand, is exactly the opposite. They are the result of careful planning from the purchase of a good story until the last minor part is cast. This is true because the merit of the picture must come from a composite effect rather than from the single performance of the leading character.

"More and more of our most capable actors and actresses are disregarding the chance to sign long contracts and are joining the ranks of free-lancers. The independent producer has at his command today many of the best known and highest esteemed artists of the screen. Casting has evolved from a hit-or-miss choice to a science of selection of ideal types, and stars are beginning to feel that their best opportunity lies in the possibility of really suitable roles.

"The special production, in spite of the care and expense involved in making it, is no longer merely a theory. Preferred Pictures are doing their utmost to prove that this type of feature is the most acceptable.

"It has been demonstrated practically in the first Preferred Picture to be released through the Al Lichtman Corporation.

"Our intention is to build all our forthcoming releases on this same principle. We now have in process of production 'Ching, Ching Chinaman' which Tom Farnum is directing. This prize story of a few years ago will be enacted by a group of players rivally those in 'Rich Men's Wives.' Lon Chaney will have a splendid chance to repeat his ability at a difficult characterization. Another famous character actor will take part—Walter Long. Marguerite De La Motte has the feminine lead and Harrison Ford will play opposite her.

"The third feature to be distributed for Preferred by the Al Lichtman Corporation will be 'Thorns and Orange Blossoms' based on the novel by Bertha M. Clay. It is also an adaptation of a drama that was one of the greatest successes of the stage for many years. We have engaged an adequate cast for it, the principals of which will be Estelle Taylor, Edith Roberts, and Kenneth Harlan, one of the most popular and capable leading men available.

"Our purpose in making Preferred Pictures better pictures is earnest and sincere. We believe that we are on the right track and that inevitable success will crown our efforts."

"Young Rajah" Nears Completion

Picturesque in his various Hindu characterizations, Rodolph Valentino will soon complete "The Young Rajah," under the direction of Philip Rosen. It is a Paramount picture adapted by June Mathis from the play by Alethea Luce and the story, "Amos Judd," by John Ames Mitchell.

Another Paramount Has Strong Cast

For "A Daughter of Luxury," which Paul Powell will direct with Agnes Ayres as star, another of the exceptional casts which distinguish all Paramount pictures has been chosen. The players are Tom Callery, Howard Ralston, Edith Yorke, Edward Martindel, Sylvia Ashton, Clarence Burton, Zasi Pitts, Robert Schable, Bernice Frank, Dorothy Gordon and Muriel MacCormik.

The story is an adaptation by Beulah Marie Dix of the play, "The Impostor," by Leonard Merrick and Michael Morton.

Hughes Working on His Next

Author-Director Rupert Hughes, having just completed his latest super-feature for Goldwyn, "Gimme," written in collaboration with his wife, is now getting ready for his next production

It will be a screen version of his novel, "Souls for Sale," recently published in book form by Harpers after running scrially in a big circulation magazine. Mr. Hughes is himself preparing the continuity for the photoplay and it is likely that, in some instances, he may depart widely from the published story.

First National Men Optimistic

Enthusiastic reports as to the motion picture outlook for the coming season were made by district sales managers of Associated First National Pictures, Inc., when they gathered at the New York offices for a week's conference. During the time they are here they will review most of the big First National attractions for 1922-23 and will confer daily with officials of the organization.

They are L. O. Lukan, western district manager; R. C. Serry, midwestern district manager; H. A. Bandy, central district manager; Vincent J. McCabe, Canadian district manager, and W. E. Callaway, southern representative.

Burr-Whitman Rebuild "Rat Hole" for Film

The famous "rat-role" ("Le Trou de Rat"), one of the most famous cafes in all Paris; the eating place for thugs, cut-throats, women of the underworld and the dreaded apache has been reproduced with all its horrors and thrills in the Charles C. Burr and Whitman Bennett photoplay production of "The Secrets of Paris," taken from Eugene Sue's story, "The Mysteries of Paris." In order that no confusion be made on the part of the public to get mixed with the several other mystery films now being made, Mr. Burr changed the title of the picture to "The Secrets of Paris." All last week and part of this Mr. Bennett's star cast has been working on these thrilling scenes. It is in the "rat hole" and the dingy cellar underneath, which half of the time is filled with water during the overflow of the Seine, is staged the real plot of the story made so famous by Eugene Sue. Lew Cody plays the Prince.

Selznick Pictures Forming Another Production Unit

The Selznick Pictures Corporation is about to resume production in the East. This does not mean that work at the United Studios in Los Angeles will be discontinued, but a new production unit under the personal direction and supervision of David O. Selznick is about to be established to begin work in New York City in the near future.

This production unit will be in addition to the one now operating on the Pacific Coast in charge of Myron Selznick, president of Selznick Pictures Corporation, which went West some months ago after a long tenancy of the Selznick studios in Fort Lee, N. J., and on West Forty-eighth street, Manhattan.

The establishment of a second producing unit is in line with the general policy of expansion which the Selznick company is said to be planning for the future. The first picture to be made in the East under the new arrangement will be the big special, starring Theda Bara, which will mark that internationally known player's return to the screen after an absence of almost two years. At the head of the new production unit David Selznick will be in direct personal charge of all departments and activities.

Since the announcement of Miss Bara's return to the screen there has been great interest shown throughout the country, both among theatregoers and in film circles, as to what type of play the famous actress will appear in, it is said. It is the intention to make the production one of the biggest of Miss Bara's career.

All production made by the David Selznick unit, as with those made by the unit headed by Myron Selznick, will be distributed by the Select Pictures Corporation. The Theda Bara production will be made in time for early fall release.

EVELYN GREELY

Film beauty who has just completed her starring role in "Bull Dog Drummond" in England, returns to America this week. Producers Security will handle the production in America.

"The Jungle Goddess" Ok'd by N. Y. Censors

That serials can be made to suit censors if certain precautions are observed in their production is evidenced in a statement from the Export & Import Film Company regarding "The Jungle Goddess," the fifteen episode wild animal-jungle photoplay which Col. Wm. N. Selig produced for them and which they are now state-righting.

The New York State Motion Picture Commission has already approved the entire fifteen episodes. Less than a dozen minor eliminations were suggested in the whole of its thirty-one reels of film. No title eliminations or changes were ordered.

Shallenberger Again on Road

Dr. W. E. Shallenberger, President of Arrow Film Corporation, this week started on another trip. His first stop was Boston. He was accompanied by J. S. Jossey, special Arrow representative. While in Boston he is expected to make an important releasing connection for New England.

There shall be a 4th Edition Handbook of Projection in every theatre.

Eight Ince Specials to Be Released by First National

Announcement was made this week by Thos. H. Ince and Associated First National Pictures, Inc., jointly, that eight Thomas H. Ince special productions would be released during the season of 1922-23 through the Associated First National.

This announcement comes as a conclusion of negotiations extending over a period of several months, between Thos H. Ince and his representatives with the officials of Associated First National, during which there has been much speculation within the industry over the channel of distribution of the Ince product.

The Ince productions have been produced each as an individual special in accordance with the Ince producing policy with selected casts, under the supervision of Mr. Ince. They represent an estimated negative investment in excess of $2,500,000. The first of the series will be released about September 1. The others will follow at intervals of four and six weeks. First National and the Ince organization plan to conduct a big exploitation campaign in connection with the release schedule.

The first release will be "Skin Deep," a fast action drama of New York's East Side, proclaimed a "melodrama with the Ince punch." It was directed by Lambert Hillier with a cast of notable players including Milton Sills, Florence Vidor and Marcia Manon. It is from an original story by Marc Edmund Jones.

Among the early releases will be "The Hottentot," an adaptation of Willie Collier's stage success, a comedy which has played all the important centers and many of the smaller cities. The chief role is portrayed by Douglas McLean, popular star of past Ince successes, who is supported by Madge Bellamy, who won high recognition by her performance in "Hail the Woman." Douglas McLean will be the featured player in "Bell Boy 13," a comedy drama which is declared to afford him an opportunity unrivaled since his performance in "Twenty-three and One-half Hours Leave."

Under the working title of "Jim," a big drama has been built from Bradley King's original story with John Bowers, Milton Sills, Marquerite De La Motte, and Francelia Billington in the cast. It is a story of the New York theatre and the great West.

"The Sunshine Trail" is the title of a comedy drama in which Douglas McLean will be featured, supported by a cast of well known players. It will be followed by "Someone to Love," a drama of the circus in which the heroine is portrayed by Madge Bellamy and the hero by Cullen Landis. A remarkable elephant is said to contribute much to the drama and the interest of the picture.

Frank Keenan, Lloyd Hughes and Marguerite de la Motte appear in a drama temporarily titled "The Brotherhood of Hate," a story of old Kentucky.

The eighth of the series will be "A Man of Action," in which Douglas McLean will star.

In addition to the eight forthcoming Thos. H. Ince productions announced for release, First National is distributing the following Ince pictures: "Hail the Woman," "Mother o' Mine," "Homespun Folks," "Lying Lips," and "The Cup of Life." Mr. Ince says that these eight productions constitute the greatest pictures of his career, a career which dates back to the earliest days of the motion picture and has been marked by one success after another.

Finds Period of Business Expansion Already Here

That this country has now entered the anticipated period of industrial expansion and prosperity is the conclusion reached at the ninth annual conference of the Babson Statistical Organization held during the week of August 1 at Wellesley Hills, Mass. Delegates to this conference were the heads of large producing and financial concerns and secretaries of commercial organizations from all over the country, with a few from foreign countries. One delegate from the motion picture industry was present—John E. Storey, Pathe general representative.

The administration at Washington was represented by Vice-President Calvin Coolidge and James Davis, Secretary of Labor, who were among those delivering optimistic addresses.

"These addresses," said Mr. Storey on his return to New York from the conference, "including that of Roger W. Babson, all conveyed the one predominating idea that at present and for some time to come the principal incentive of every big manufacturing, financial and distributing organization should be 'Sales Promotion.'"

Baum Promoted

At a meeting held at the Equity Picture Corporation on last Monday, Louis Baum, General Manager, was promoted to the position of Vice-President of his concern. This promotion has been given to Mr. Baum in appreciation for his past services rendered to the company, and there is no doubt but that Mr. Baum will fulfill his new duties with the same efficiency and enthusiasm as he has evidenced in the past.

Offers Star Many Opportunities

Associated Exhibitors announces the release, August 27, of Florence Vidor's newest feature, "Dusk to Dawn," a drama in five parts. Adapted from Katherine Hill's popular novel, "The Shuttle Soul," the story is said to offer opportunities for the exercise of the young star's dramatic powers on a more ambitious scale than she has enjoyed heretofore.

The production was directed by King Vidor. Jack Mulhall, one of the most popular figures on the screen, plays opposite the star, and other well known names in the cast are those of Truman Van Dyke, Peter Burke, James Neill, Lydia Knott, Herbert Fortier, Norris Johnson, Nellie Anderson and Sidney Franklin.

Victor Herbert Engaged

A musical score is now being arranged for Cosmopolitan Productions' picturization of 'When Knighthood Was in Flower," with Marion Davies as the star. Victor Herbert has been engaged to compose two original numbers, the "Marion Davies March" and a beautiful waltz entitled "When Knighthood Was In Flower." William Fred Peters, who made the musical scores for "Way Down East" and "The Orphans of the Storm," will arrange the orchestra accompaniment.

Goldwyn Engages Dancers

Goldwyn's cast for "The Christian," the film version of Sir Hall Caine's noted novel, the interiors for which are now being photographed at the Culver City studio under the direction of Maurice Tourneur, was not quite completed by the addition of several noted names last week.

There are to be several big cabaret scenes in the film version of the novel and two famous dancers, Ernest Belcher and Lena Baskette, have been engaged for them.

"Big Four" Artists Ending Work

Production activities at the Pickford-Fairbanks studios are drawing to a close for the time being, Douglas Fairbanks in "Robin Hood" is finished, all but the editing and titling, Mary Pickford has about ten days more work on her new production of "Tess of the Storm Country," while Jack Pickford has a week's more work yet on "Garrison's Finish."

Finish Horse Comedy Begin Another

Al Herman, Century Comedy's animal director, has finished "My Horse Pal" and started another featuring Queenie, the "human" horse, which will be called "Some Hero." In this Maudie the mule will support Queenie. The cast includes Betty May, the new Century beauty, and Joe Bonner, old-timer in theatricals. Snowball, the colored comedian, has also been re-engaged.

Frank Murphy Fights Against "Blue Laws"

In his battle against the blue law Sunday closing agitation at Wilmington, Ohio, Frank Murphy, manager of the Murphy Theatre, in that city, has attracted much favorable interest through his dignified and logical campaign, according to a correspondent of Associated First National Pictures. In cooperation with the editor of the Wilmington News-Journal, Murphy launched his "common-sense" movement in defense of Sunday amusement, August 1. In addition to the use of the newspaper the theatre manager took full advantage of the possibilities of his screen and billboard service.

In the newspaper Murphy presented his argument, clean cut and dignified, and marked by his fair-minded attitude towards the question, in a three-column advertisement. Flanking this the editor of the newspaper placed news articles describing the stands taken by the Mayor of Manchester, Ohio, and the same official of Sandusky, who refused to close the motion picture theatres of their towns and gave their reasons in no uncertain terms. Details of the efforts of ministers and reformers in both of these neighboring cities to close up the motion picture theatres, were given in clear and convincing manner.

And Murphy's advertisement, which was titled "A Square Deal For Everyone," was a straight-from-the-shoulder outline of facts. His example might be followed with profit by other exhibitors facing similar agitations against Sunday amusements, it is stated by First National.

Universal Sales Manager Touring

George Levine, general sales manager for Universal short subjects, has left New York for a two months' tour of Universal exchanges in the Middle West to perfect the distribution and booking of Universal comedies, westerns and serials, and confer with leading exhibitors.

Universal has recently made over its short subject production policy. Not only has its serial policy undergone a striking change in the past few months, substituting historical, educational and scientific chapter thrillers for the old style serial, but Universal has reorganized its comedy production department. Century Comedies are being projected as a series of high class two-reel comedies for the coming year. Century now is making a number of super-Centuries which are expected to be eye-openers.

Universals one-reel comedy release schedule also has been remade for the coming season. Instead of the former Star Comedies, there will be a series of first class one-reelers made by Neely Edwards, Lewis Sargent and Charles Molina. Levine plans an energetic campaign on the part of his sales force on behalf of this new comedy program.

This will be Levine's first swing around the exchange since he was elevated to the position of short subjects sales manager. He succeeded Art Schmidt, who was promoted to general sales manager.

Work Being Rushed on Principal Pictures Film

"The World's A Stage," the first feature being produced under the banner of Principal Pictures Corporation is half finished. This is the Elinor Glyn story which stars Dorothy Phillips. Colin Campbell, directing the episodes for the production, is rushing work on certain scenes to permit Bruce McRae, one of the featured players, to fulfill a theatrical engagement with David Belasco in which he will support Ina Claire in "The Awful Truth."

According to Sol Lesser and Mike Rosenberg, producing the story, it will be one of the season's biggest offerings. When finally cut and titled, the film will go on the screen in eight reels. Distribution arrangements are now being cared for by Irving M. Lesser, whose activities have kept him in New York for almost a year.

Dorothy Phillips, whose "Hurricane's Gal" is now released throughout the country, is expected to reach her histrionic heights in "The World's a Stage," according to Principal Pictures. Supporting the star in the offering in addition to Mr. McRae will be seen Kenneth Harlan, Otis Harlan, and many other well-known screen artists. Alan Holubar (producer-husband of Miss Phillips) has loaned the star to the Principal Pictures Corporation. Her services in "The World's a Stage" is through the courtesy of Mr. Holubar and First National Pictures, Inc.

Begins New Picture

August 14 has been set as the starting date of Agnes Ayres' new Paramount star picture, "A Daughter of Luxury," by Beulah Marie Dix, who wrote "Borderland," Miss Ayres' recently completed vehicle. Paul Powell, who directed that picture, will also handle the megaphone for the new one. Lovely gowns, beautiful sets and a drama which concerns a girl who is pampered in the lap of luxury and later discovers money is not the only thing that counts, are the outstanding features of this notable picture.

Goldwyn Receives Prints

A print of "Brothers Under The Skin," the Peter B. Kyne story which E. Mason Hopper directed for Goldwyn, has just been received and run off at that firm's headquarters in New York. Officials who saw the first screening of the story were enthusiastic about the human quality of the picture and the comedy which the author and the director have woven into the telling. "Brothers Under The Skin" is a story of New York married life.

Helene Chadwick has a role that allows her to give free expression to her ability to evoke emotion and mirth almost simultaneously.

All-Star Cast Selected

In the selection of the cast for John M. Stahl's new picture, "The Dangerous Age," a First National Attraction, Louis B. Mayer has more than fulfilled the promise implied by the term "All-star."

Lewis Stone heads the list as the personification of the title, and among the other members are such celebrities as Edith Roberts, Ruth Clifford, Helen Lynch, James Morrison, Cleo Madison, Myrtle Stedman, Edward Burns, Dellorice, Lincoln Stedman, and Richard Tucher.

Moran Starts on Way East

Lee Moran has left California in his automobile en route for New York where he will sail for Europe with Julius Stern, president of Century in order to make a series of comedies with foreign settings.

Moran is taking the trip from Hollywood to New York in his powerful car with an expert driver for the purpose of making personal appearances at first run houses where his comedies are now playing. He is accompanied by his director Arvid Gillstrom and by "Brick" Enright the Century "Gag" man.

Hiram Johnson Likes "Missing Husbands"

Senator Hiram W. Johnson, of California, recently addressed a letter to George W. Fuller, Metro branch manager, at Washington, D. C., expressing his pleasure at witnessing "Missing Husbands," which was shown recently at his home, and terming it "one of the most interesting and best we have seen this year."

Just off the Press! The New Handbook of Projection. You need it in your business. Order your copy today.

"Adam and Eva" Purchased

Contracts have been signed by Guy Bolton and George Middleton, the authors, and F. Ray Comstock, the manager of the play, "Adam and Eva," whereby the International Film Service Company, Inc., acquired the motion picture rights to this successful comedy for Cosmopolitan Productions. Marion Davies will be starred in the production.

"Adam and Eva" ran for a whole season at the Longacre Theatre in New York, and was presented by two companies on tour for two seasons more.

Wave Sweeps Miss Joy Into the Sea

Swept by a huge wave from the deck of a speed boat travelling forty miles an hour was the experience of Leatrice Joy during her stay at a little island off the California Coast, during the filming of Thomas Meighan's latest Paramount picture, "The Man Who Saw Tomorrow," in which Miss Joy plays the leading feminine role.

Only the prompt action of Thomas Meighan saved the leading woman from death by drowning. The speed of the boat carried it far past her before it could be stopped. Meighan leaped into the water and swam to her side in time to prevent her becoming panic stricken. He succeeded in keeping her afloat until the power boat reached them.

Moore Film Gets High Praise

The home office executives of the Selznick Pictures Corporation are awaiting the arrival from the West Coast studios of the first print of "Love Is An Awful Thing" with unusual interest.

The natural anticipation upon such occasions has been increased by the enthusiastic reports of Branch Manager Oren F. Woody, of Los Angeles, who has already seen the picture. On the strength of his opinion of the production the Los Angeles manager has already arranged a number of bookings for "Love Is An Awful Thing" at the Larger West Coast Theatre.

"Reported Missing" Going Big

The exceptionally good summer business produced by "Reported Missing" has proven the wisdom in not holding this exceptionally good melodramatic-comedy special over for a fall opening.

It has been definitely proven this summer that good pictures will draw no matter what weather conditions are.

The Owen Moore special seems to be particularly popular among exhibitors who are opening new houses and has been one of the most successful along these lines that Select ever had.

F. B. O. Starting Big Advertising Drive

A billboard campaign which will advertise Film Booking Offices of America releases in New York and Chicago, and eventually in every large city in the country, was this week arranged by the F. B. O. Under the terms of the contract more than $100,000 will be spent in this direct-to-the-public advertising campaign.

By means of this new policy of exhibitor service F. B. O. releases will receive advance advertising equal to any pictures in the field. The contract calls for many replacements and a total of two hundred 24-sheets will be seen in New York and a slightly larger number in Chicago.

This campaign is by no means sporadic, but will continue during an entire twelve month. It is planned to extend the scope at an early date so that F. B. O. posters will cover every large city in the country.

"This poster contract," said Mr. Schnitzer, vice president of F. B. O., "is another step towards ultimate leadership by the Film Booking Offices of America. We are doing this primarily in the interest of exhibitors, for this campaign will follow the principles of all our advertising in popularizing first and foremost each individual picture. Not a single twenty-four sheet will be devoted to the exploitation of the F. B. O. trade mark. Even as we sell pictures to the exhibitor independently on their merits, alone, we will publicize our productions to the public individually.

"We are going into this campaign in a big way because we realize that posters work must be done consistently and with a large force if it is to accomplish any good for a star picture. A few posters would be of little use to a company such as ours, which is daily expanding its program and which already has a line-up of stars which compares favorably to that of any company in the field.

Joseph Urban Back from European Trip

Joseph Urban, the celebrated scenic artist who created the settings for Cosmopolitan's elaborate picturization of "When Knighthood Was in Flower," with Marion Davies as the star, has just returned from a four-weeks' tour of England and the continent.

"My chief purpose in this trip," said Mr. Urban, "was to reassure myself by revisiting the scenes of the picture that our efforts to make 'history repeat itself' in 'When Knighthood Was in Flower' have been successful.

"In creating the settings for this romance of Tudor times I tried not so much to make exact copies of historic details as to re-create the atmosphere of the period, and to bring back to brilliant life and beauty the characteristic surroundings of the dramatic figures in the story.

"I visited Windsor Castle and Hampton Court, and in these two castles I found many corners untouched since the day of Mary Tudor and King Henry VIII. Too often in going back to the past for historic detail we find only dust and ruins; but to my great happiness I found that our picture reproduces the very atmosphere of the place and the period.

"The decision of Cosmopolitan Productions to make this the greatest picture ever filmed gave me not only the confidence and unlimited resources to create settings in which the dim and dusty past lives again in modern beauty, but also supplied the wonderful cast, headed by Marion Davies as Princess Mary Tudor and that splendid director, Robert G. Vignola, to animate my scenes."

"Kick In" Boasts Remarkable Cast

Headed by Betty Compson and Bert Lytell, the cast chosen for George Fitzmaurice's Paramount production, "Kick In," which has just been put into production at the Lasky studio, out-steps the bounds of the ordinary all-star group. In support of the two featured players will be Gareth Hughes and May MacAvoy, the sensations of Barrie's "Sentimental Tommy;" Kathleen Clifford, Robert Agnew, Walter Long, John Miltern and Mayme Kelso.

Mr. Lytell has been cast in the famous role of "Chick Hughes," the released convict who trys to "go straight." The Lytellian fitness for this part can be judged from the fact that perhaps the greatest box-office success the player ever made as an individual star was "Alias Jimmy Valentine," also a "crook" play.

Betty Compson will carry to the role of "Molly Brandon" the heritage of her successes in such equally dramatic parts as the stellar roles in "The Law and the Woman," "At the End of the World," "The Little Minister" and "To Have and to Hold."

Peters to Compose

William Fred Peters, who composed the scores for "Way Down East" and "The Orphans of the Storm," will make the orchestral accompaniment for "When Knighthood Was in Flower," Cosmopolitan's picturization of Charles Major's romance of Tudor times, with Marion Davies as the star.

Books Pathe Comedies

Pathe reports that its new series of six Johnny Jones Comedies are being liberally booked in a single contract. Following the showing of "Supply and Demand" at the Stanley Theatre, Philadelphia, the Stanley Booking Agency took the whole series for the houses in its circuit.

The New York Capitol Theatre engagement of "Supply and Demand" produced similar results, newspaper reviews being emphatic in their approval. Bookings for Marcus Loew theatres were early in evidence.

Regarding the active demand throughout the country for this new Pathe product, exhibitors are said to be impressed with the juvenile star's wide reputation gained through his "past performances" in picturized stories by Booth Tarkington.

Geraghty Returning from Hollywood

Thomas J. Geraghty, formerly chief supervising director at the Paramount Long Island studio, will return from Hollywood this week to resume his old post. When the Long Island studio was closed a year ago Mr. Geraghty went to London to be chief of the scenario department of the Paramount studio there. After eight months of production work in Europe he returned to the United States and went to the Lasky studio in Hollywood, where he has been a supervising director.

With Mr. Geraghty will come E. Lloyd Sheldon, author and scenarioist, to be a new member of the Paramount Eastern scenario department.

Nita Naldi Joins Cast of "Anna Ascends"

Nita Naldi, whose portrayal of the role of Dona Sol, the Spanish vamp in "Blood and Sand" has been greatly praised by the New York and Los Angeles critics, has been added to the cast of Alice Brady's new Paramount picture, "Anna Ascends," which is now in production at the Long Island studio. Miss Naldi will have a feminine crook role in the picture which is said to give her an opportunity to equal her work in "Blood and Sand."

As a result of her good work in "Dr. Jekyll and Mr. Hyde," "Experience" and "Blood and Sand" Miss Naldi was given a five-year contract by Paramount recently.

To Make Sketches

Carl Link, who made the posters for the Passion Play at Oberammergau, has been engaged to make special sketches of Marion Davies as Princess Mary Tudor in "When Knighthood Was in Flower." Mr. Link succeeded the late Raphael Kirschner at the Century Theatre studios, and made the posters for "Chu Chin Chow," "Mecca," and "Aphrodite."

Releasing Order of Eight of Goldwyn's New Products

Goldwyn Pictures Corporation announces the order of release of the first eight of its twenty superfeatures for the coming season as follows: Rupert Hughes' "Remembrance," released October 8; John Barrymore in "Sherlock Holmes," October 29; "The Sin Flood," November 12; Peter B. Kyne's "Brothers Under the Skin," November 19; Anzia Yezierska's "Hungry Hearts," November 26; "The Christian," from Sir Hall Caine's novel, December 10; "A Blind Bargain," with Lon Chaney, December 24, and Marshall Neilan's first production in association with Goldwyn, "The Strangers' Banquet," from Donn Byrne's novel, December 31.

"Remembrance" is Rupert Hughes' companion picture to "The Old Nest," teling father's side of the family story as the earlier film depicted that of the mother. Mr. Hughes directed it and picked Claude Gillingwater to portray Father. Kate Lester is seen as his wife and Cullen Landis and Patsy Ruth Miller have important roles.

"Sherlock Holmes's" interest for picture patrons will be enhanced by the fact that the handsome and romantic John Barrymore, one of the foremost figures in the American theatrical world, is starred as the marvelous detective. Albert Parker directed. In the star's support are Hedda Hopper, Gustave von Seyffertitz, Roland Young, Carol Dempster, Anders Randolf, Reginald Denny and David Torrence.

"The Sin Flood" is American in scene and character in spite of being an adaptation of Henning Berger's drama, "Syndafloden," the the author having spent several years in the United States. Frank Lloyd directed. In the leading roles are Helene Chadwick, Richard Dix, James Kirkwood and Ralph Lewis.

"Brothers Under the Skin," directed by E. Mason Hopper, is an adaptation of a Peter B. Kyne story of marital problems among New York's extremely rich and its extremely poor. In the cast are Helene Chadwick, Pat O'Malley, Norman Kerry, Claire Windsor and Mae Busch.

"Hungry Hearts" is a human-heart document of New York's East Side from Anzia Yezierska's remarkable short stories, directed by E. Mason Hopper and with a cast including Rose Rosanova, E. A. Warren, Bryant Washburn, Helene Ferguson and George Siegmann.

Maurice Tourneur is making rapid progress in filming the interiors for the screen version of Sir Hall Caine's novel, "The Christian," at the Goldwyn studios, after his return from London and the Isle of Man, where the exteriors were shot.

"A Blind Bargain" is a melodramatic thriller taken from a story by Barry Pain, directed by Wallace Worsley and acted to the top of his bent by the inimitable Lon Chaney. Jacqueline Logan, beautiful "Follies" girl, has an important role.

Marshall Neilan's first production for Goldwyn, a screen version of Donn Byrne's novel, "The Strangers' Banquet," now in its early production stages, is also scheduled for release late this year. Mr. Neilan has assembled a cast including Claire Windsor, Rockliffe Fellowes, Thomas Holding, Eugenia Besserer, Nigel Barrie, Stuart Holmes, Claude Gillingwater, Brinsley Shaw, Arthur Hoyt, Lillian Langdon, James Marcus and Edward McWade.

"Prisoner of Zenda" Gets High Praise from Critics

Rex Ingram's production of "The Prisoner of Zenda," presented by the producers, Metro Pictures Corporation, at the Astor Theatre, New York, beginning July 31, scored at this premiere a sensational and instant triumph.

The street, sidewalk and the triangular area between the angles of intersection of Broadway and Seventh Avenue at Forty-Fifth Street were black with people, it is said, drawn there in the hope of witnessing the first exhibition of the Anthony Hope story on the screen, or incidentally, by the blinding eyes of two great sunlight arcs placed on either side of the door for the purpose of making more movies outside of the multitude of celebrites invited especially to the initial showing.

Newspaper reviewers were unanimous, it is stated, in acclaiming "The Prizoner of Zenda" a distinct contribution to the art of the screen; Rex Ingram's best picture; well worth seeing; the peer of all romantic photoplays, and the like.

Here are excerpts from the reviews of the New York dailies upon "The Prizoner of Zenda:" New York Times, "Another photoplay well worth seeing . . . you'll think it's great; and even among the exceptional productions, it can hold up its head." Burns Mantle, in the Evening Mail, "You are pretty certain to enjoy 'The Prisoner of Zenda.' We did."

The Sun, "Managed to breathe the spirit of romantic love all romantic photoplays." Evening Post, "A thrilling film . . . . . into a film that is the peer of thrills . . . abound; and if you want an enjoyable evening of them, here is your opportunity." Evening Telegram, "'Prisoner of Zenda' is Rex Ingram's best." Harriette Underhill, in the New York Tribune, "It is a delightful picture."

New York Journal, "There is abundant sword play and enough of a love interest to provide a good evening's entertainment even for the sentimental." P. W. G., in the Daily News, "You are going to see a thrilling and well done picture." The Globe, "The picture is a genuine contribution to the art of the motion picture."

New York Herald, "A very good picture, making it worth while to fight one's way through the horde." Quinn Martin, in the World, "Reflects credit upon its makers." Helen Pollock, in the Morning Telegraph, "It is not too much to say it pretty closely approaches a high water mark in pictures."

Don Allen, in the Evening World, "'The Prizoner of Zenda' will take one back, far back, to the nights when the open fire flames fashioned the fantastic figures of romance and love and fights and intrigue; and for that reason, if for no other, it is well worth a trip to the Astor."

F. B. O. Buys Rights to Witwer Fight Stories

A new series of H. C. Witwer fight stories are to be put on the screen by the Film Booking Offices. P. A. Powers, of the F.B.O., this week announces the purchase of the screen rights for twelve of these popular short stories.

The Witwer pugilistic stories have given their author a position of prominence in the magazine world, so that his reputation is now nation-wide.

The new series is expected to prove an addition to the F.B.O. short subject program and is in line with the company's policy of supplying exhibitors with a high-class and well diversified list of attractions.

No announcement has been made as yet of a star, but it is understood that F.B.O. has already selected a popular actor who is perfectly suited by personality and physique to meet the difficult requirements of the champion boxer. Production will start at an early date at the R-C Studios in Los Angeles, and an announcement of star and director will be made in the near future.

Changes in F.B.O. Field Force

Harry M. Berman, general manager of distribution of the Film Booking Offices of America with week returned from a tour throughout the F. B. O. exchanges with several announcements of changes in the personnel of the F. B. O. field force.

Mr. Milton Simon, who has been manager of the F. B. O. Exchange in Washington, D. C., has been transferred to the St. Louis office and will act in the capacity of special representative.

A new F. B. O. Exchange will open at Sioux Falls, at an early date, which will serve exhibitors of North and South Dakota. Mr. Sherman Fitch has been appointed sales manager and will assume his duties on August 20.

Two new division managers are also announced by Mr. Berman. J. H. Calvert will be division manager for the Omaha, Kansas City and Oklahoma territories with headquarters at Omaha, and A. R. Cherry will act as division manager with headquarters at Pittsburgh. A new F. B. O. Exchange, at Milwaukee, will be managed by Harry Hart.

J. J. Simpson has been appointed city sales manager of the Chicago office in connection with C. R. Plough, manager of the F. B. O. Chicago branch. Mr. Plough will continue to handle the balance of the Chicago territory.

Withey to Direct Ferguson

Chester Withey will direct Elsie Ferguson in her new Paramount picture, "Outcast," which is scheduled for production the latter part of August at the Long Island studio, instead of John S. Robertson, as has been previously announced. Mr. Robertson is at present directing Mary Pickford and will not be finished with his work in time to take up the megaphone for Miss Ferguson.

Tom Geraghty, who comes from the West Coast this week to resume his old post of chief supervising director at the Long Island studio, is bringing with him the completed scenario for "Outcast" and production work will start soon after August 20.

Goldwyn's First to Be "Remembrance"

Goldwyn announces that its first release for the new season will be a Rupert Hughes' picture, "Remembrance," directed by the author.

"Remembrance" is stated to be a companion picture to Mr. Hughes' great success of last season, "The Old Nest," in that it does for Father what "The Old Nest" did for Mother—presents his side of the family life story sympathetically and truthfully.

Goldwyn selected "Remembrance" as a forerunner for the nineteen others in its list of "big twenty" productions because of its confidence in the film's artistic and box office value. The cast is the equal in prominence of the players of any that Goldwyn has presented in any picture, it is stated.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Lem Stewart Has Some Interesting Charts on Newspaper Advertisement

LEMUEL L. STEWART, head of the exploitation department of Southern Enterprise, came into New York last week for one of his infrequent visits and brought with him his interesting dope book on advertising.

An entire volume might be written on the contents of that book, but generally Lem has one point which stands out above the others, and this trip it was the value of newspaper flashes as business getters.

This is a matter upon which Lem has been working for some time. In many sections the managers have been working on the theory that if a ten-inch advertisement will bring in a certain number of persons, a twenty-inch display will bring double the quota, and they waste a lot of money in the course of the year applying this theory.

Proving the Pudding

Lem has not much use for theory until he has tested it through practice, but he felt that his ideas were sound and to this end he started a set of graphic charts, selecting houses in various scctions.

Each house was given a fixed factor in the matter of an advertising appropriation. Sometimes this was higher than was advisable, but in each case it represented the amount of money the house manager felt was essential properly to represent the home in the papers. In some instances this base line was two or three hundred dollars about what Lem thought should be allotted, but it represented the managerial standard, and so was adopted.

The base line represented the average attendance by thousands of persons and the fixed sum to be spent for advertising. Each line above and below represented a certain investment in money or a certain number of persons. An ink line was used to represent the advertising expenditure and a pencil line indicated the attendance.

Tells a Story

The graphs tell a surprising story and one so uniform that it cannot be argued that it represents a condition peculiar to a certain town or section. To anyone familiar with charts the display tells an interesting story and one can read the history of the house.

Now and then the attendance line followed the expenditure line above the base. The manager had a good feature which he felt should be advertised largely, and he put it over, but in no case did the attendance line rise above the additional expenditure. In other words, the manager did not get a compensating return in attendance for the extra dollars spent in newspaper space.

On the other hand there were frequent curves where the advertising mounted dangerously while the attendance went as far or further below the base. The manager was attempting to put over a weak sister with a newspaper splash—and failing every time.

Can't Be Done

In contrast there were divisions where the pencil line climbed to a high peak while the expense sank below the average, but in no instance did extra expense for a poor picture carry the attendance line with it.

The entire collection of graphs tell just one story and this is what it tells:

Sometimes you can get a little more business for a good picture with an increase in advertising.

You can never get an increase in business on a poor picture, no matter what the expenditure.

You can get good business on a good picture without the use of the usual space.

But you cannot sell gold bricks with extra advertising.

Work the Right Space

An advertisement large enough to command attention in comparison with similar spaces for other houses will pull just as much business as two or three times the space.

Make a graph of your own house for three months, and you will prove to your own satisfaction these two facts. You should use newspaper advertising, but you must back it up with good pictures and good exploitation.

Lem Stewart is looking for a new word.

Want to help him coin one?

He wants a single word to express the reverse of a good advertisement; something which hurts rather than helps business. If an advertisement makes a man want to stay away from the theatre, if a poster convinces the prospect that the picture is no good, if an exploitation stunt keeps people home, he wants to say it is a ——— what?

We don't know. Do you?

A Bull Ring Front for "Blood and Sand"

Mindful of the extra coin brought in by the tent fronts used on "The Sheik," the Paramount Exploitation Department suggests a bull ring front of red and yellow cloth for Valentino in "Blood and Sand." The idea is good, but is open to the objection that it will clog the lobby slightly, and all the space will be needed for the crowds, if the wonderful business the Rivoli, in New York, is doing, is repeated in the small towns, as undoubtedly it will be.

As the sketch stands, the awning suggests the entrance to the bull ring, with a crowd sitting in the bleachers. A cutout from the stand is shown in the exit, to suggest the local color.

This department believes that a better display would hold the lobby clear, letting the awning with its "Plaza de Toros" hang well at the top, and without the crowd, which may properly be supposed to have entered the enclosure. Get the vivid red and yellow of the Spanish colors. Add the "Plaza de Toros" on either side of the marquise, to face the approaching patron, and do this in red and yellow. And, by the way, it is "Plaza de Toros" and not "del Toros," as is often used. Few will know the difference, but you might as well get it straight.

Use the cross piece awning and if you have two prices announce these as for the sunny and shady side of the ring. Do not dress the floor, but if you can have a couple of costumed bullfighters idling around the entrance, it will help the color not a little. For the rest use vivid Spanish flags and bunting, with red and yellow lights, but keep your floor space clear.

Next week: "Pinched into a Job." A story with a punch.

A Paramount Release

THIS YELLOW AND RED WILL BEAT THE SHEIK TENTS

It is suggested by the Paramount Exploitation Department for "Blood and Sand," and it will certainly look attractive, but it won't give sufficient room for the crowds this picture will probably draw. That's the only fault.

Ticket Prizes for Names of Bachelors

One way of getting over "A Bachelor Daddy' was that used by J. P. Harrison, of the Hippodrome Theatre, Fort Worth, Texas.

He put out 3,000 circulars offering tickets to a special showing for the names and addresses of two bachelors. This gave him a live mailing list for circularization, while the special showing spread the word of the picture.

In the lobby he had a cutout of Meighan and the kiddies standing before a glass-fronted ice box, in which were a number of bottles of milk. The bottles were lettered to spell the title. You could see the ice box from the street, but you had to come into the lobby to get the name, and the slight labor involved helped to fix the name.

And for a flyer he gave a special showing for the children in the Methodist Orphanage, and in return the Orphanage officials sent their boy's band to the theatre each night to play an opening concert. No charge was made for the services of the boys, and this gave a free ballyhoo of large proportions. And the report ends: "This picture did better at the Hippodrome than any attraction at this theatre for some time." That's the answer. But this picture has been making exceptionally good records all through Southern Enterprises territory.

A First National Release

ANOTHER CAPITAL IDEA FOR LETTERING A LATTICE

The white letters against the vine-trimmed lattice added to the effect instead of detracting from it and got extra appeal for Norma Talmadge in "Smilin' Through." It was worked by the Rialto Theatre, San Antonio, Texas.

Builds a Display for Future Uses

Harry Gould made a liberal investment in exploitation when he had his lobby front made for Marion Davies in "The Restless Sex," but he planned it so that it can be used repeatedly, and the ultimate cost on each picture will be only a fraction of the bill.

The cross piece and pillars are on a flat. Back of this is a cutout of the star from the 24-sheet and a painted canvas drapes the rear wall of the lobby. Mr. Gould credits the press book with the idea.

Pedestal baskets, with cut flowers, add not a little to the effect. These fit in with the drapery, which is old rose, the front being painted in a marble effect. The lamp post hurts the appearance of the set in the photograph, but, of course, Gould could not have it removed while the photograph was being made.

R. P. Whitfield, of the Majestic Theatre, Austin, also followed the plan book suggestion, using the three arches, with the centre brought out front, the side pieces running back to the regular arch, and with curtains back of the centre arch. He, too, has a lobby accessory he can use on many other titles.

Scouting for Coin

Boy Scouts in Albany were confronting low treasuries at the period of their greatest activity. It looked like trouble, but "Trouble" came along and the Strand Theatre offered them a percentage on all the tickets they sold for the Jackie Coogan production.

They took down $500 for their end, but the Strand got a lot more than that and "Trouble" is over both at the Strand and in the treasuries. A percentage hook-up is good every now and then in that it reaches persons other than regular theatregoers; a point not to be overlooked in considering the value of this form of exploitation.

Special Trailer for 'Nice People' Hook-up

Getting out a hook-up page in Los Angeles is made easier by John P. Goring, the Paramounteer. Sid Grauman hooked six merchants to a double truck for "Nice People." The heading ran: "You'll find 'Nice People' at Grauman's Rialto," with the further explanation that "Nice Merchants, who handle Nice Products for 'Nice People' are advertised on these pages."

Picked on De Mille

Then Goring went out to the Lasky lot and hooked De Mille and a lot of the cast to a trailer showing them reading the Times, which was the paper using the hook-up. The captions boosted the paper, and it made a good looking film in spite of the advertising angle.

This was screened at the Rialto and the grateful publisher could not do enough for the film.

If you are too far from the studios to get a trailer, try slides.

A Paramount Release

BUILDING A LOBBY DISPLAY WITH AN OUTLOOK

Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, built this display for the Cosmopolitan production so that it could be used for other attractions to cut the cost. The display is in three planes.

Rushing the Season

Just to get something different, the Lyda Theatre, Grand Island, Neb., sent out a Santa Claus for a ballyhoo on "Hail the Woman."

And because it was July, instead of December, Mr. Claus got more attention than a red fire engine with three white horses.

Gould Is Building a Set of Displays

Harry Gould, manager of the Hippodrome Theatre, Fort Worth, Texas, seems to be building up a set of lobby displays which he can use on different pictures.

For "The Man from Home" he used a straight flat, partly filling the lobby. In the foreground was a ballustrade, with columns. Against a column leaned a man apparently looking out upon a beach where two girls in vivid bathing suits waved to a man from home, newly arrived with his suit cases. The whole was enclosed with painted drapery, and the title and stars were painted upon this.

The flat can be used repeatedly, as can the other lobby material Mr. Gould has recently had made up.

A First National Release

THIS IS NOT A RESULT OF THE RAIL STRIKE

It is a ballyhoo planned by N. J. Fleming, of the Pasadena Theatre, Pasadena, Calif. It is built from beaverboard and is mounted on a coupe. The boiler going over the hood and the tender on the extension. It sold "The Crossroads of New York."

A False Proscenium for Dorothy Dalton

Although most houses advertised Valentino above Dorothy Dalton in "Moran of the Lady Letty," Earle Settle, of the Palace Theatre, McAlister, Okla., hooked "The Woman Who Walked Alone" to the previous release, announcing it as "Dorothy Dalton's second big success."

To put it over he used a false proscenium arch, with the star and title displayed on the cross picce and the support lettered in on the panels, with ornamental painted urns in the lower space.

As the lobby has a store entrance on either side, giving a rather narrow space in which to work, the display had effectiveness in spite of a bare look on the sides, due to the impossibility of joining to the walls, because of these store doors.

We think that a palm or other potted plants placed at each side would have increased the value of the display even to the sale of more tickets. Mr. Settle has a lobby difficult to dress, but experiment will show him how to handle it to get a result that is artistic as well as advertising.

Changed the Rendezvous

Years ago a New York department store popularized "Meet me at the Fountain." King Solomon, of the Haring and Blumenthal houses, in Jersey City, changed it to read: "Meet me at the 'Crossroads of New York,'" and sent it out to a large mailing list, adding that full particulars would be given in the daily papers in ample season.

There was nothing on the cards to show where they were from, and a nearness to New York added to the puzzlement.

When the advertising broke on the Mack Sennett production the patrons were more than half sold and needed little in addition.

Ever Useful Fords in "Watch Your Step"

Henry Ford did a lot for the exploitation man when he went into the automobile business and injected a little humor into it.

When the tired exploitation man can think of nothing else, he kicks a Ford around for a time, and most always he gets a kick right back.

Looked Like An Arrest

H. B. Clarke, of the Majestic Theatre, Memphis, used a very much down and out car for his exploitation on "Watch Your Step." The hick driver was accompanied by a policeman and the sign: "Now he'll watch his step." Everyone supposed it was an arrest until the car came along the next day with a few well-chosen words for the Goldwyn production smeared all over the car, and finally the wreck was taken into the lobby, one of the wheels was removed and the explanatory sign was placed just above the wheel, reading: "The chauffeur was in a hurry to reach the Majestic Theatre, but 'Watch Your Step.'" Even better is the card on the seat, which reads: "'Watch Your Step' today. It's more darn fun." That's rather dead-sounding copy, but it sticks to your recollection like a burr and the more you think about it, the better it gets. There is something homely and convincing in the phrase that beats to a froth the more eloquently phrased commendatory words scattered over the rest of the lobby.

Came Smilin' Through

Business was so poor in Billings, Mont., that Al West, of the Babcock Theatre, was considering a shutdown through July and August.

He was persuaded to book in Norma Talmadge in "Smilin' Through" for three days, and get behind it.

Mr. West offered theatre parties to all July brides, talked to Rotarians and Kiwanis, sent out personal letters, enlarged his advertising and got slips into the delivery packages of two stores.

He held the picture over for the fourth and fifth days and then filled out his program, feeling that perhaps it was lack of advertising which was responsible for the business.

If business is poor with you, get behind some good pictures and pay the rent on time. Get the best and yell like an Indian.

A Goldwyn Release

WATCH YOUR STEP IS STILL A GOOD CLEANER UP

With an old Ford, H. B. Clark, of the Majestic Theatre, Memphis, told the town of the cleverness of the picture, finally landing the car in front of the theatre, where it reminded patrons of the street stunt.

A First National Release

MAKING A LOBBY FROM FIRST NATIONAL PAPER

All of the lobby work for the Palace Theatre, McAlister, Okla., was derived from stock paper, Manager Settle figuring that he could get more jazz out of the material than from anything he could have painted and at the same time save money for something needing more aid.

Made Lobby Display from Three Sheets

Manager Settle, of the Palace Theatre, McAlister, Okla., figured that he could put over Constance Talmadge in "Woman's Place" with the paper supplied by First National and could save that much of his advertising appropriation for a story needing more help, so he cut the figures from a sheet, one showing Constance showing her stockings and the other the masculine woman used for contrast. A card was set in reading: "You must choose between us men."

On either side were one sheet heads mounted on boards which advocated Connie for Mayor. It did not make a big flash, but it got attention because of the snappy phrases and it brought the money in at a cost of only $10.

Blind Advertising

Bill Danziger, Dan Roche's first assistant in exploitation in the Chicago district; Dan, of course, being the permanent Paramounteer in that section, pulled a new one in Macomb, Ill.

He invited the town's blind man to "see" "Our Leading Citizen" at the Illinois Theatre.

Most towns have an official blind man, no matter how many sightless there are in the place. Usually he sells newspapers or pencils or something. Max Rosenfield, the Golem prevaricator, suggests that sometimes he is bootblack, which we think is being too optimistic.

Learned Lingo

Anyhow there always is one, and Danziger took him to the show and filled the papers with a lot of talk about vibrations and things, and the blind man held another chap's wrist and felt his pulse and came out with a glowing criticism of the play, and since it was hot weather and news was as scarce as it usually is, the papers eat it up.

Be sure and talk about Helen Keller and that mid-Western girl who "smells" color and stuff like that, and for heaven's sake don't laugh while you are spilling the spiel and it will get over.

Better Babies Show Best Bet of Season

J. E. Trunk, of the Dome Theatre, Youngstown, Ohio, has been cleaning up with a better babies contest.

A local photographer made pictures of the babies without charge, and got his return from the additional prints ordered by doting parents. Practically all of the leading merchants donated prizes, and the savings bank offered dollar accounts to the hundred best babies.

Then Mr. Trunk started in to tie his attractions to the contest. Jackie Coogan ostensibly wired his regrets that he was too old to enter the contest. That put over "Trouble." Richard Barthelmess was supposed to have donated a collie pup, offspring of the collie used in "Sonny," and that was good for a front page story, the newspaper having been tied to the stunt.

Each attraction as it came along was hooked in, and finally a news photographer took 1200 feet of the winning babies and the reel pulled more money for Mr. Trunk than any super feature he has ever had, and gave a mid-season addition to the mid-summer box-office reports.

Mr .Trunk states that one of the local photographers sold him the idea. If Mr. Trunk will invest two two dollars in a copy of Picture Theatre Advertising, he will find this stunt fully laid out in several forms, about fifty more contest ideas, as well as tried suggestions from all show angles. Mr. Trunk, like many others, has lost a lot of money saving two dollars.

A Pathe Release

HOW THE PROSPECT THEATRE, BROOKLYN, MADE A NANOOK DISPLAY LAST THE SUMMER

You will note that the profile is not lettered, but that all the text for "Nanook of the North" is carried on the banners below. When the run was ended, they took down the banners and the profile is still up and will stay up until the coming of cool weather. The polar design is repeated to the left of this display, on the side, and the fat man suffers again on the right corner. The thermometers show the house and outside temperature; not that of New York and Alaska.

Boston Is Slipping on Good Displays

Time was when Boston was the worst advertising town in the country in point of displays, then there came a wave of reform. Now Boston is slipping back again, and pretty soon will have Pittsburgh beaten out for last place—and Pittsburgh takes a lot of beating to be forced out of the cellar. There is no reason in the world why this display for "Borderland" should not have been done in type with the strip sketch left out. Even in the full size of fifty by two the sketch does not mean anything. It is a meaningless smudge of black ink, apparently intended to represent a road and a village, the road being several times as wide as the church spire. That is what it seems to be, but if that is what it is, it conveys no suggestion to the mind of the reader and does not sell a single ticket, while it hurts instead of aids the display. It is a dead loss of five lines of type at so much a line. The sole advantage of hand lettering is that sometimes it permits a relative display where type of similar size could not be put in. With ten letters in the star name and the same in the title, there is no reason why type should not have been used and every reason why it should have been employed. In this case the cost of the cut would have been held to the circle's portrait at the right. This would have been no real saving if they have to pay for a minimum of ten squares, but it would have helped in that it would have left room for a more open display on the left, which would have increased the display and

LOEW'S STATE
MASSACHUSETTS AVENUE – CONTINUOUS
WEEK OF JULY 24
Agnes Ayres
"BORDERLAND"
A beautiful drama of passion and sacrifice of madcap love and its consequences
ALSO OFFERING
"SILAS MARNER" with CRAWFORD KENT
Adapted from GEORGE ELIOT'S FAMOUS NOVEL
LATEST COMEDY "RAPID FIRE" SCREEN SNAPSHOTS PATHE AND LOCAL NEWS
EVERY SUNDAY—VAUDEVILLE & PHOTOPLAYS

A Paramount Release

AN ARTISTIC BLUNDER

this might have sold more tickets. The copy writer is at fault here, for this is a spiritistic drama and Boston, of all places, is supposed to be interested in spiritism in all its angles. And yet this is "A beautiful drama of passion and sacrifice, of madcap love and its consequences." That is not going to sell the tickets to the right people. Selling properly would help the house, but the right people are not coming to see a drama of passion. And when it is stated that this is about the best display in the Boston papers for the week in which it was used, you can gather that Boston is on the toboggan. It seems odd that most of New England should be so dead when Yankee shrewdness is proverbial. There are fewer good men in New England than in any other section of the country.

—P. T. A.—

Talking of Luck!

Willard Paterson, of the Metropolitan Theatre, Atlanta, got out a front page of the Los Angeles Journal on Jackie Coogan in "Trouble." It was doing so well that the opposition got a similar broadside for "Reported Missing."

The latter house did not have enough copy to fill, so told the printers to fill with standing matter, and a compositor, who does not know much about the show business, filled in with the first thing he found.

That happened to be a two column story on "Trouble," and—well, you know how you would feel.

CHRISTMAS IS COMING

Probably you know that, but

DO YOU KNOW

that in Picture Theatre Advertising you can find a lot of schemes to hold up your business in the dead two weeks before the holiday?

And not only that—

you can find other schemes for the holiday season, any one of which will bring in many times the two dollars the book costs and you will get

FREE

all the other schemes in the book for midsummer and in between; both ways from July 4. Not theory. Not Guesswork. Tried and tested ideas. By mail, postpaid, for two dollars the copy.

MOVING PICTURE WORLD
516 Fifth Avenue New York, N. Y.

Washington Artists Know Value of Cuts

Most theatrical artists seem unable to appreciate the fact that their art endeavors are merely to supplement the type. They seem to feel that when they leave an odd hole for type here and there they are making a concession to filthy commerce; that they are condescending. Out West if they leave a quarter of a square inch of white space they shoot both the artist and the press agent on sight, not waiting for the traditional sunrise. In Baltimore and Washington they have a clearer perspective, and the cuts are largely used either to illustrate the type or to get attention for the text. And taken by and large, we think that the man who does the work for the Loew houses in Washington has about the best idea of relative values. The copy is not always written up to the limit, but then the agent probably has to write his stuff sight-unseen, but the type is always put over, and with the assistance instead of the interference of the artist. This display for "Borderland" is characteristic of the average, rather than the best.

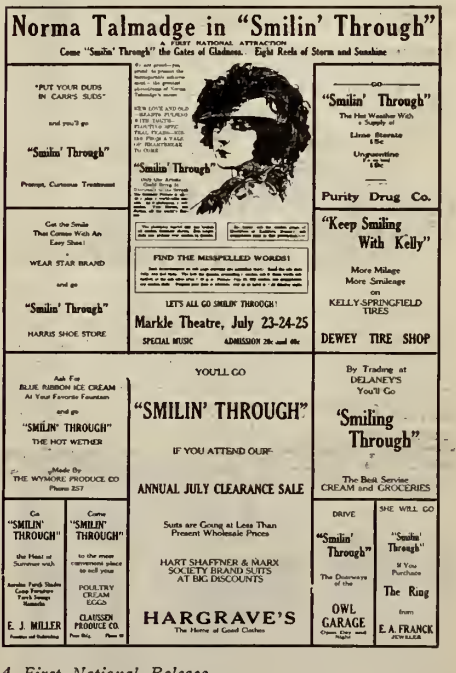
A Paramount Release

THE BORDERLAND DISPLAY

It is 100 lines across three, and by holding the star and the title clear of competing boldface, the display is as good in the page as many quarter pages in other cities. It sells just as much, wins as strong a display and costs considerably less. It seems strange that with millions of dollars wasted in poor art work annually, the managers do not do something to check this extravagance. The abuse is not abated but seems rather to be on the increase as some managers seek to offset poor business with additional advertising endeavor. It can be accepted as a fixed rule that you sell a title or a star, or both. You sell them best through type announcement, and to permit an artist, no matter how good he may be, to detract in the slightest degree from the type announcement is to throw money into the sewer, *not alone the money the advertising costs, but the money a good display might bring in.* Whether it be ignorance or egotism does not matter. The artist who makes announcement subservient to design is a criminal waster. This does not mean, in any sense, that art work should not be used. In many instances art work materially aids the sale of the picture, but it must supplement and not engulf the type argument, for the type talk is what really counts.

—P. T. A.—

Gets Hook-up Page on His Throwaway

First National publicity sends in a throwaway from some town, not named, in which the hook-up page idea is adapted to the circular form and works just as well. Details are lacking as to whether the town is too large or too small to use regular pages but from the style of the job we imagine that it is from a town too small to afford a daily paper. The sheet is slightly longer than a newspaper page

Norma Talmadge in "Smilin' Through"
Come "Smilin' Through" the Gates of Gladness. Eight Reels of Storm and Sunshine
"PUT YOUR DUDS IN CARR'S SUDS"
and you'll go
"Smilin' Through"
Prompt, Curteous Treatment
"Smilin' Through"
Purity Drug Co.
Get the Smile That Comes With An Easy Shoe!
WEAR STAR BRAND
and go
"Smilin' Through"
HARRIS SHOE STORE
FIND THE MISSPELLED WORDS!
LET'S ALL GO SMILIN' THROUGH!
Markle Theatre, July 23-24-25
SPECIAL MUSIC
"Keep Smiling With Kelly"
More Milage More Smileage on KELLY-SPRINGFIELD TIRES
DEWEY TIRE SHOP
Ask For BLUE RIBBON ICE CREAM At Your Favorite Fountain
and go
"SMILIN' THROUGH"
THE HOT WETHER
Made By THE WYMORE PRODUCE CO
YOU'LL GO
"SMILIN' THROUGH"
IF YOU ATTEND OUR
ANNUAL JULY CLEARANCE SALE
By Trading at DELANEY'S You'll Go
'Smiling Through"
The Best Service CREAM and GROCERIES
Go "SMILIN' THROUGH" the Host of Summer with
E. J. MILLER
Come "SMILIN' THROUGH" to the most convenient place to sell your
POULTRY CREAM EGGS
CLAUSSEN PRODUCE CO.
Suits are Going at Less Than Present Wholesale Prices
HART SHAFFNER & MARX SOCIETY BRAND SUITS AT BIG DISCOUNTS
HARGRAVE'S
The Home of Good Clothes
DRIVE
"Smilin' Through"
The Doorways of the
OWL GARAGE
SEE WILL GO
"Smilin' Through"
If You Purchase
The Ring
from
E. A. FRANCK
JEWELLER

A First National Release

A PRIVATE HOOK-UP

and about as wide as a six-column, sheet. There are eleven contributing advertisers and the house gets plenty of space presumably without cost. There is no reason why the hook-up should not work as well in circular as in newspaper form and every reason why it should. For that matter, we think the hook-up helps all of the advertisers to get more for their money, since this looks more important than any single sheet, even of the same size. Misspelled words are used to get attention, but this is not played up as prominently as it should be. For circular work the prize idea should be given very large type with some such line as "Prizes for you" to get attention on the jump and insure the careful reading of the entire

offering. If you have a locality house in a city or a small town theatre, give this a trial and you will find out why so many others are using this form of advertisement. Don't be bashful. Lay off the entire cost on the trade ads, and try and get something out of it for distribution, as well. At least get sufficient to pay the face value of the ticket prizes. You are entitled to that much for being able to guarantee that the merchant advertising will be read carefully.

—P. T. A.—

Bain Breaks Loose With Another Slant

D. M. Bain, of the Howard Wells Amusement Company, comes in with another idea. This time showing how he gets half a page for "Through the Back Door" at a cost of tickets worth $62.70. That is the nominal value, but as a matter of fact single prizes are given, and prize tickets seldom come in alone, so it can be figured that he should make at least $60 worth of cash business through giving out these prize tickets, which range from single trips to a three months' pass. It takes an everlasting and impenetrable crust to announce "Through the Back Door" as Miss Pickford's latest picture, but it is the latest to play Wilmington, N. C., because the H.-W. controls the town and if they do not let it in it does not come in. It seems to us that the drug store has a lot coming to it for the money, for the contestant must answer 35 questions, ranging from why Elvington washes his soda glasses in hot water to "Why did Miss Lucy B. Moore decide to open the most attractive florist shop in the city at Elvington's this week?" The twelve most intelligent replies to these 35 questions bring ticket prizes. If you work this scheme, it might be well to hold the advertiser to ten or a dozen questions instead of asking a man to put in half a day writing his replies. The stunt brought a good return to both theatre and shop, but a quart of ink must have been wasted in making replies.

—P. T. A.—

FREE
$62.70
Worth of Theatre Passes Will Be Given Away at Elvington's Dependable Drug Store Tuesday Morning at 10 o'Clock.
MARY PICKFORD
in her latest production,
"THROUGH THE BACK DOOR"
ROYAL THEATRE
THREE DAYS BEGINNING
Monday, July 24th
PRICES RANGE TO 55c
"THROUGH THE BACK DOOR"—Latest picture by
MARY PICKFORD
SHERIDAN'S MUSIC AND MAGAZINE SHOP
WATCH FOR THE DATE OF FORMAL OPENING—FREE SOUVENIRS
ELVINGTON'S
DEPENDABLE DRUG STORE
No. 213 NORTH FRONT STREET
Telephones 181 and 182

A United Artist's Release

D. M. BAIN'S LATEST IN HOOK-UP PAGES

Eddie Hyman Sells Show as a Program

Edward L. Hyman does not attempt to sell his individual attractions to the patrons of the Brooklyn Mark-Strand Theatre. He sells them his entire program of entertainment, for it really is that and not any particular feature which he has to offer. Hyman probably trusts less to his film feature than any manager in the East, because he has found that it pays better to

BEGINNING AT NOON TODAY
MARK STRAND BROOKLYN
FULTON ST. AND ROCKWELL PL.
Direction EDWARD L. HYMAN
"A FOOL THERE WAS"
Based on Porter Emerson Browne's Stage Success Inspired by Rudyard Kipling's Poem "The Vampire"
Cast of Power and Distinction
ESTELLE TAYLOR.... as The Vampire
LEWIS STONE..... as The Fool
MARJORIE DAW..... as The Young Sister
IRENE RICH..... as The Wife
MAHLON HAMILTON. as The Friend
Sport Pictorial "Once Upon a Time"
Topical Review
Sunshine Comedy with Chester Conklin
Overture..... Gems from "FAUST"..... Gounod
FAMED MARK STRAND ORCHESTRA Alois Reiser, Conductor
Estelle Carey, Soprano
Georges Du Franne, Tenor
Jackson Kinsey, Baritone
BEGINNING NEXT SUNDAY JULY 30th
The Big Picture of the Year
"THE STORM"
From George Broadhurst's Sensational Stage Success by Langdon McCormick

A Fox Release

A HYMAN ANNOUNCEMENT

offer his show as a program and not as a feature with fillers. This can be done only where the general program is varied and kept up to a standard, but the Hyman shows are notable, so that he has only to tell what he has. He does not have to endeavor to sell the individual features. To this end the peculiar style of advertisement is the trade mark of a certain form of entertainment, and the lettering causes the display to stand out on any page on which it is used. You can pick the Hyman design out of the half hundred announcements used in the winter season.

—P. T. A.—

Selling Temperature Also Sells Tickets

Half of the fifty line double column space taken by Lowe's State theatre, Boston, is taken in this display for the coolness and comfort of the house. This is sold even above the attraction, and sold in such a way that even Tom

SEE IT IN COMFORT
You have never enjoyed a moving picture show to your full capacity unless you have seen one at LOEW'S STATE THEATRE. Large, comfortable seats, wide aisles, plenty of knee room, fresh air artificially cooled, pumped into the theatre with two eight-foot fans; the choicest pictures, with excellent music; so that every minute of the three hours is enjoyable.
COME ONCE and YOU WILL COME AGAIN
PROGRAM FOR WEEK OF JULY 31
THOMAS MEIGHAN
In "IF YOU BELIEVE IT, IT'S SO"
A GRIPPING STORY OF LOVE AND REGENERATION
FLORENCE VIDOR in "THE REAL ADVENTURE"
LOCAL NEWS
A TRIP TO PARAMOUNT TOWN
PATHE NEWS
EVERY SUNDAY—VAUDEVILLE & PHOTOPLAYS
DOORS OPEN AT 4:30 P. M.

A Poromount Release

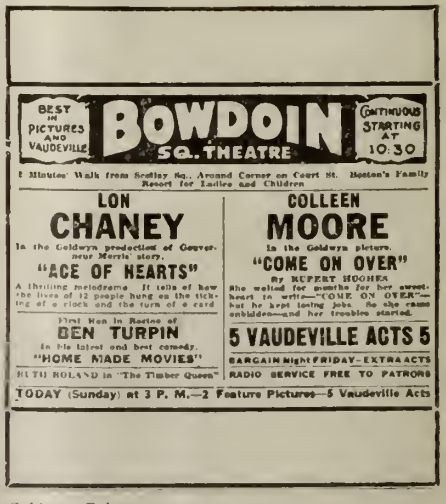
SELLING THE HOUSE IDEA

Meighan seems to be secondary to the comfortable seats, ample knee-room, cooled air and other advantages. This style of appeal cannot be long continued without becoming stale, but for a few weeks during the hot weather it is desirable to sell the idea of seeing the pictures in as much comfort as can be attained. The campaign is one the same lines as the stock-selling displays used when the house was yet in prospect. Too few advertisers seem to realize that comfort and attraction in a house can be made just as much of an asset as a big film story—and will have a longer run. We have had surprisingly few hot weather displays this summer. Even the "Fifteen degrees cooler inside" has been ignored.

—P. T. A.—

Boston Theatre Has New Attention Idea

White space as an attention getter is always a winner, even when used in the simple fashion devised by the Bowdoin Square theatre for a Goldwyn week, with Lon Chaney in "Ace of Hearts," and Colleen Moore in "Come on Over." This is 65 lines across two, and of that the actual advertisement uses about forty-two lines, the rest being white space top and bottom. This is simple almost to the point of crudity, yet in a page where most of the spaces are as solidly set as this, without any white space at all, it has the display value of a quarter page in a publication offering good looking advertisements. This space usually rises to the top of column, outside. This requires that only


BEST IN PICTURES AND VAUDEVILLE
BOWDOIN SQ. THEATRE
CONTINUOUS STARTING AT 10:30
2 Minutes' Walk from Scollay Sq., Around Corner on Court St. Boston's Family Resort for Ladies and Children
LON CHANEY
In the Goldwyn production of Conver. near Morris story.
"ACE OF HEARTS"
A thrilling melodrama. It tells of how the lives of 12 people hung on the ticking of a clock and the turn of a card
COLLEEN MOORE
In the Goldwyn picture.
"COME ON OVER"
By RUPERT HUGHES
She waited for months for her sweetheart to write—"COME ON OVER"—but he kept losing jobs. So she came onbidden—and her troubles started.
First Run in Series of
BEN TURPIN
In his latest and best comedy.
"HOME MADE MOVIES"
RUTH ROLAND in "The Timber Queen"
5 VAUDEVILLE ACTS 5
BARGAIN Night FRIDAY—EXTRA ACTS
RADIO SERVICE FREE TO PATRONS
TODAY (Sunday) at 3 P. M.—2 Feature Pictures—5 Vaudeville Acts

Goldwyn Releases

A NOVEL WHITE SPACE AD

the bottom and one side must be fought, but it could ride anywhere in the space and get over in the same way, providing that no one else adopts the scheme. Should any other house adopt the idea, the value is very largely lost. It is only because the space is different that it stands out so well. That it does stand out is very apparent when you see the display in the ugly page to which the Boston advertisers have reverted.

—P. T. A.—

Sell those September tickets right now

In the Independent Field

By ROGER FERRI

The Passing Week in Review

NEVER before in the history of the independent market was the future so promising. Never before have such big reputable names as those we this week find linked with independent distribution been mentioned in this field. Never before was the air so full of encouragement. Never before was the market so crowded with big pictures, pictures that on their face guaranteed maximum returns. Never before has the demand for truly big independent pictures been so great. On every side and from every angle comes the prediction that 1922-23 will be the greatest independent year ever.

TO say that the independents have arrived would be putting it mildly. Already there has been announced a quantity of quality pictures that this writer would willingly play in opposition to the best the program market has to offer. We find in these pictures big names, names that spell artistry, stories that lend themselves to all kind of exploitation, and titles that should invite box office attendance. We find some of our greatest directors making independent pictures. Our casts are replete with the best there is to be had. Our photographers need bow to no one, for who can deny that in Billy Bitzer, now with C. C. Burr producing enterprises, the independent market has the greatest photographer in the business?

AND then, take it from the local exchangeman's angle; we find this week that there will be many new and inviting faces in the exchange division. We find at a time, when other businesses are struggling, those newcomers entering the market with ready cash. We find that in a single week the various independent distributors in New York have done an aggregate business of more than one million dollars. We find the Stanley circuit down in Philadelphia, Balaban & Katz in Chicago, S. A. Lynch, Finkelstein & Rubin and many others too numerous to mention here, clamoring for independent pictures.

WE have said that 1923 will be an independent year. We emphasize that. We have received scores of telegrams and letters from exhibitors seeking detailed information concerning the independent offerings of the coming season. Only lack of space prevents us from publishing the text of these telegrams. But the remarkable feature of this fact is that these telegrams come from theatre owners who several years ago would no more think of going to a State rights exchange in search of pictures than this writer would of swimming the Atlantic Ocean.

CONDITIONS, industrially and economically, the country over are undergoing rapid improvements. With the virtual settlement this week of the miners' and railroad shopmen's strikes the road to normalcy seems more inviting and considerably smoother. Factories that have been shut down for many months are reopening. In New England where the textile strike paralyzed conditions, industrially, the situation has improved remarkably with reports coming from the industrial lords of that territory that within six months those plants will be humming as energetically and as busily as they were three and four years ago. The reports from the South, Northwest and Southwest are just as encouraging.

BUT the big point is this: the independent producer has at last won that recognition for which he has been striving for years. That this recognition will come in material support from the exhibitors is evident, for the cry *for big independent pictures of box office value right now is greater than the supply. But this condition will right itself for many promising features are now in the course of production and will be available late next month or the early part of March.* Right now in New York studios alone there are something like 13 all-star independent companies busily turning out pictures for State rights distribution.

SLOWLY, but surely the uncertain, shaky "shoe-string" operatives are falling out. The pace being set by the substantial and enterprising exchangemen is seemingly too much for them. Many of these are still offering "paper" in return for picture rights, but only those who have substantiated their claims and fulfilled their promises are being given consideration. And those, we are sorry to say, are very few.

THE opportunity is here. It must be taken advantage of immediately. Somebody once asked the question: "Do exhibitors want independent pictures?" Exhibitors want pictures with which they can make money. They are in a money-making business. It makes no difference who furnishes these pictures so long as they draw business at the box office and satisfy patrons to the extent that they will return to the theatre.

THE big task before the motion picture industry right now involves an effort to bring back into the theatres the millions of people who have been discouraged away because of a lack of pictures consistent with the public interpretation of what constitutes genuine screen entertainment. All hands must co-operate in this effort. No one need feel he is helpless. Pass the word on that the motion picture business, through bitter experience and hard knocks, has awakened to the realization of what the public wants and is straining every effort to give pictures that truthfully entertain.

THE independent market next season will offer a wide variety of productions. They will include established stars of bonafide box office value in stories with dramatic and entertainment value. These will be produced by competent hands, men who know their business; men who understand the purpose of the cinematic temple of entertainment. And this progress is not limited exclusively to feature productions for the many short subjects available in the independent market represent the best to be had. No exhibitor can afford to overlook these short subjects. They constitute an important feature of your every day program.

LET us all put our shoulder to the wheel. The preliminary season, insofar as the independent field is concerned, is a whirlwind. This is no time for curtailment of activities. On the contrary, this is the time when all hands must work overtime. Buy pictures that your exhibitors want, Mr. Exchangeman. *Exploit these.* Get behind them. *Exploit our exchange.* Make it a rendezvous that every exhibitor will be proud to visit regularly.

1923 will be an independent year. But, while everything points to the greatest season ever, let us take nothing for granted. Let us *force* 1923 to be an independent year by giving more box office pictures. Let's do everything within our power to discourage the "crowbar" operative. His day is gone. Help the exhibitor earn back those who have wandered away from his house by giving him pictures that will pull them into his house. *It can be done; it must be done.*

Exhibitors Clamor for Independent Films as Future Promises Greatest Season Ever

That independent exchanges with good pictures will have no trouble getting proper exhibition dates in their territories is apparent from the many letters and telegrams received by the Independents' Department of Moving Picture World. These telegrams and letters come from the most representative circuits in the country and point promisingly to the greatest and most prosperous season in the history of the field of independent endeavor.

Never before was the future for the independent market so promising. From every section of the country and Canada come inquiries from exhibitors seeking a definite idea of what they can expect from the independents. That the larger circuits of the country have at last come to a realization of the value of independent productions also is quite evident, for the past week found such organizations as Stanley, Finkelstein & Rubin, S. A. Lynch, the Columbia Amusement Company of Boston, Balaban & Katz, and similarly important circuits bidding for independent pictures of the better quality. J. F. Cubberly, who resigned last week as manager of the First National Exchange in Minneapolis, came to New York and closed several important deals in which Finkelstein & Rubin are financially interested.

Stanley Company of America, which operates in Eastern Pennsylvania and Southern New Jersey, are scouring the better exchanges in Philadelphia for independent product for next season. Already this concern has virtually closed for the Warner Brothers, Arrow, Equity and Affiliated Distributors pictures for next season. This firm, realizing that independents are concentrating on pictures with a maximum exploitation value that invites box office patronage, is seeking pictures from those whom they ignored two and three years ago.

Up in the Northwest territory where conditions have been deplorable, the future is rosy with the demand for independent productions, so great that virtually all the bigger exchanges have sent buying agents to New York to clean up with likely looking pictures there are to be had. Finkelstein & Rubin, appreciative of the trend of conditions, have reorganized and augmented their State rights enterprise to which Mr. Cubberly is devoting his entire time. Mr. Cubberly this week came to New York to sign contracts for Warner Brothers and Affiliated Distributors, Inc., product.

Mr. Cubberly was particularly enthusiastic about the future and stated that the remarkable financial success of Arrow's "Ten Nights In A Barroom" and Equity's "Where Is My Wandering Boy Tonight?" had awakened exhibitors there to the possibilities of independent pictures. This awakening has brought about an unusual demand for independent productions, exhibitors there looking forward to a prosperous season. The crop in that territory was never better and with the miners' and railroad strikes virtually cleared, the Northwest is looking forward to an enjoyable year.

Mr. Cubberly in an efffort to obtain a maximum business, has announced to Moving Picture World that he will inaugurate a new policy, which this department has promised not to divulge until it has been put into practice. Theatre owners who have been felt on this proposition are enthusiastic over the plan, which, in the opinion of the writer, guarantees the exchanges distributing independent pictures a maximum share of business in any territory.

In the South the situation is equally promising. The Southeast was particularly hard hit last season, but things have improved generally there and reports indicate a boom. As evidence of this buyers from Atlanta, Charlotte, Dallas and Oklahoma City have been in town buying the bigger productions.

In several instances, the Lynch people already have signed booking contracts for such pictures as "I Am the Law," the entire Warner output, and the like.

In the extreme Northwest business is improving in cyclonic fashion and exchanges there are bidding record prices for pictures, the exhibitor demand for quality independent features being so great. The theatre owners there have had splendid success with the bigger independent pictures, and consequently are demanding more. The Lessors in California never were more enthusiastic.

Another encouraging situation that has developed is found in the invasion of the independent market by substantial showmen, amply financed by reputable interests. Never before were there such signs of stability in the independent market. The enterprising exchanges are being backed by the circuits that several years ago ignored them, but that today are clamoring for independent productions.

The "shoe-string" exchange man is dying rapidly. His complete demise is a matter of but a few months. The national independent distributors are tieing up with the substantial concerns, and there is more real money changing hands today between producer and distributor, and distributor and exchangeman than ever before in the history of the business. The "flyers" and "simple Simons" are finding it next to impossible to get the proper product, for the reason that the leading distributors have called a halt to the "paper" system.

This situation has encouraged a better class of producers to enter the independent market, with exhibitors fully cognizant of the change and extending a co-operative hand by offering all the dates that good independent pictures need. The situation in the independent market has been reversed, with the burden now on the producer, who must deliver the right sort of pictures, for only that type is worth while.

CONSTANCE JOSLIN

Clever former D. W. Griffith player who will soon appear in important role in independent production.

Lou Rogers Has New Lee Comedies

Lou Rogers of Rialto Productions, Inc., 130 West 46th street, New York, this week announced the immediate release in the State rights market of a brand new series of comedies starring Jane and Katherine Lee, whom he made famous. Each of these comedies are two reels in length. Their titles are "Circus Imps," "Dixie Madcaps" and "Hickville Terrors."

Mr. Rogers particularly stresses the fact that these comedies are brand new, having been held back by him for Fall release. The popularity of the Lee kiddies has grown by leaps and bounds, they having just completed a tour of the Keith and Orpheum vaudeville houses. These appearances have increased their popularity. Late next month they will go over the same circuits in an entirely new act.

Substantial Showmen Invading S. R. Market

That substantial showmen are coming into the independent field and that these will be able to give independent productions the proper exhibition backing that has been lacking in the past is evident from developments of the past week. Warner Brothers this week announced their list of independent exchange lineup and included in this list are some of the best known and most capable showmen in the country. From Arrow offices also comes the names of additional newcomers, all substantial, well financed and progressive.

The only weak territory seems to be New England, where the situation has been anything but prosperous. The textile strikes in that territory have forced many houses to close with the exchanges naturally hard hit. However, during the past week reports came from there that business was rapidly picking up. The Columbia Theatres Corporation—Harry Ascher interests have seemingly got together and organized to handle independent pictures. The other exchanges are overlooking no bets right now and the acquisition of the Black theatres by Famous Players, contrary to expectations, will seemingly work to the best interests of independents.

Arrow Month to Open With Many Important Showings

That Arrow Film Corporation will spare no effort in making September—"Arrow Month"—an epoch-making one for that organization is quite evident, for with the initial announcement but a week old, along comes the statement from the New York headquarters of that progressive firm that its stellar picture, "Night Life In Hollywood," will be given its premier world showing at Dave Starkman's Woods' Theatre on the Boardwalk in Atlantic City, beginning September 3, with Doc Horater's Alhambra Theatre in Toledo, O., to follow on September 10. Other important bookings are under way on this picture, which in all probability will see Arrow to a flying start next month, marking the opening of the new season.

Arrow already has an extensive advertising campaign under way for Arrow Month and special representatives of the organization are sparing no effort co-operating with the exchanges in getting their proper share of bookings. The firm has prepared a splendid layout of product for September release. "Night Life In Hollywood," in all probability, will be shown in 20 of the biggest cities in the country next month. This picture is a bigger exploitation possibility than "Ten Nights In a Barroom." That this is accepted as a fact is seemingly true, for most of those who cashed in on that picture are making bids for "Night Life In Hollywood."

W. E. Shallenberger, the alert head of Arrow Film Corporation, is particularly enthusiastic over prospects for the coming season and is consequently making plans accordingly. He has a number of surprises up his sleeve. But none of these will be disclosed until later in the season. Dr. Shallenberger's recent trip to the coast and exchanges en route to New York convinced him that the coming season will be the greatest in the history of independents.

Unity Will Handle Films in September

Unity Pictures, Inc., of 729 Seventh Avenue, New York, has set September 1 as the date on which it will mark its entry into the State rights distribution field. The first release will be "Why Do Men Marry?" featuring Edy Darcelea, who scored in Fox's "Nero."

"Wolf's Fangs" Is Completed

"The Wolf's Fangs," the new Northwest picture being State righted by Producers Security Corporation, has been completed and is now ready for independent distribution. Oscar Apfel directed this one. Wilfred Lytell is starred.

Henderson Enthuses Over Johnny Hines

"If realism and stellar acting by an all-star cast of legitimate actors will put over a production, 'Sure-Fire Flint,' starring Johnny Hines, will go over with a bang," stated Director Dell Henderson at Burr's Glendale Studio this week in an interview with some newspaper men who were the guests of Charlie Burr. Henderson is all "het" up over results he has obtained from Hines, Doris Kenyon, Edmund Breese, Effie Shannon, Robert Edeson, J. Barney Sherry and Charles Gerard, and coming from his usual taciturn self, it is stated, "Sure-Fire Flint" will probably peak the successful pictures attributed to Henderson's directorial ability.

"Never have I seen a cast put such force, such energy and such excellent characterizations in a picture as this all-star cast has done," continued Henderson, "and to say my work has been a pleasure would indeed be putting it very mildly. In the direction of some of the big moment scenes I sat in awe at the interpretations given by Doris Kenyon, Hines, Breese, Edeson and the rest. To me it was like sitting in on some big Broadway show, and you can't blame me for my thoughts when you realize that all of these actors have appeared in some of the most successful legitimate shows presented on Broadway. In 'Sure-Fire Flint' Doris Kenyon, in my estimation, has the best role of her career, and to see her interpret her role with all the dramatic intensity she possesses is a sight any man would rave about. Working in conjunction with such actors as Edmund Breese and Robert Edeson, Miss Kenyon remarked to me that she forgot she was working in a movie.

"Johnny Hines has been a revelation to me, and judging from his work in 'Sure-Fire Flint' alone, I look forward to a brilliant feature career for him. Johnny has proved to me that he understands what the public wants, and knows equally well how to produce it. Those who have seen him in the Torchy comedies will be pleasantly surprised when they see the interpretation he has given as 'Sure-Fire Flint.'"

Production started this week on the second picture of Blazed Trails Productions, Inc., for Arrow release, "Lost in a Big City," started this week at the Gloversville, N. Y., studio. John Lowell will star. Baby Ivy Ward also will appear in the picture, which George Myers is directing.

"Notoriety," the first Will Nigh production for distribution by L. Lawrence Weber-Bobby North, will be completed next week. It is expected that by the first of September this picture will be ready for State rights release.

Bill Smith, contrary to all reports, has not yet started production on his version of "Uncle Tom's Cabin," which he will offer on the independent market. Smith will make this picture in Oklahoma.

Sam Turner, the colored comedian who does such good work in "The American Toreador," will in all probability be starred in a series of two-reel comedies written by a popular Saturday Evening Post writer, by Morris Schlank, of Los Angeles, who is visiting New York.

Kennetb Webb is getting some splendid results from his all-star cast which will appear in the initial C. C. Burr - Whitman Bennett special, "Secrets of Paris," whicb is being made at the Yonkers, N. Y., studio.

Edwin Carewe, producer of "I Am the Law," the C. C. Burr Northwest special, announced to this department this week that while he has signed to produce for First National, he will confine his efforts to the East. He was dickering with Holbrook Blinn this week.

Bobby North has finally completed re-editing and cutting Harry Hoyt's modern version of "The Curse of Drink" and spent a busy week showing that feature to the many out-of-town buyers who came to New York.

Ivan Abramson, wbo recently completed "The Wildness of Youth" for Graphic Exchanges, Inc., announced to this department this week that it is his intention to make a series of six pictures annually. Mary Anderson will in all probability be starred.

The services of Julia Swayne Gordon, who has done splendid work in "The Wildness of Youth" and "What's Wrong With the Women," the Equity feature, is much in demand by independent producers.

Judging from the announcements that have come from the Warner offices that firm has given up altogether its plan to make some of its pictures in the East. The Warner studio on the Coast, according to a Coast despatch, has been enlarged and improved.

Dell Henderson, who is directing "Sure Fire Flint" with Johnny Hines for Affiliated Distributors, Inc., is taking no chances, and keeping Doris Kenyon, Barney Sherry, Edmund Breeze and others continually on the jump judging from observations made at the Glendale, Long Island, studio this past week.

Weiss Brothers New Season Plans O. K.

After marking time for several months, Weiss Brothers, sponsors for Artclass Pictures Corporation, have resumed activities on an increased scale, according to announcement made this week. In anticipation of an active Fall and Winter season, the personnel of the organization has been increased, the executives in charge being Adolph Weiss, president; Louis Weiss, vice-president; Max Weiss, secretary; Bert Ennis, director of publicity; Katherine Stuart, film editor; Jack Holbrook, chief photographer; John Schotz, sales manager, and Grace Ahearn, auditor. Additional floor space has ben taken in Loew's State Theatre Building, New York.

The first production to receive attention will be "After Six Days," based on the Old Testament, which, it is said, will open at a Broadway house in September. Following this engagement it will be road showed in the bigger cities of the country. Another important release will be "Destiny," which is now playing in Paris under the titles of "The Three Candles." It will be released in America under another title.

Weiss Brothers also will offer a six-part picture, "The Woman Who Believed," starring Walter Miller, Ann Luther, Dorothy Bernard, Frank Evans and Walter Bekfith's managerie. This picture will in all probability be turned over to a program company. The firm will continue turning out the Sport Review, a single reel, in conjunction with Jack Eaton.

PHONES: BRYANT 6642 6643

MOTION PICTURE DISTRIBUTORS

APOLLO EXCHANGE INCORPORATED
1600 BROADWAY
NEW YORK

August 11, 1922.

C. B. C. Film Sales Corp.,
1600 Broadway,
New York City.

Gentlemen:

Congratulations on your new feature MORE TO BE PITIED".

We have been showing it to several big exhibitors in our territory and thought you would like to know that it went over 100 percent. Every exhibitor who has seen it has been very enthusiastic and booked it immediately.

I am sure this picture is going to be a great success and give thorough satisfaction to the exhibitor and the public.

If the other five features on your "Box Office Winners" program are as good as MORE TO BE PITIED, we ought to clean up.

Keep up the good work. We're all waiting for the second feature.

Yours truly,

APOLLO EXCHANGE INC.
Bobby North
TREASURER

BN:B

Warners' Distributing Tieups Prove Demand for Big Independent Pictures

The biggest circuits and exchanges throughout the country have contracted for the entire series of seven forthcoming Warner Brothers' attractions, according to Harry M. Warner. In the estimation of Mr. Warner these deals serve to indicate in no small measure that exhibitors, regardless of affiliation, are eagerly seeking big pictures, and in doing so are not only catering to the public demand, but also helping to maintain the public confidence in the motion picture industry.

The Warner product has been practically sold solid throughout America. The deals were made with Balaban & Katz, Rubin & Finkelstein, R. H. Lieber, A. M. Fabian, R. G. Tunstall, A. H. Blank, L. K. Brin, M. Mitchell, Regal Films, Ltd., Toronto; S. & O. Pictures Corp., Cal.; Franklin Film Co., Boston; the Independent Film Corp., Philadelphia, and other exchanges and circuits.

The series of Warner pictures being made at the coast studios include four Warner Brothers' productions and three Harry Rapf productions. The Warner productions are "Main Street," Sinclair Lewis' novel of rural America; "The Beautiful and Damned," F. Scott Fitzgerald's novel dealing with the modern flapper; "Little Church Around the Corner," the stage play of the same name by Marion Russell; and "A Dangerous Adventure," a wild animal picture featuring Grace Darmond. The Rapf productions are "Rags to Riches" and "Heroes of the Street," both featuring Wesley Bary, and "Brass," Charles G. Noris' novel of marriage and divorce.

"A feature of these deals reveals two significant facts," said Mr. Warner. "The first is that the concerns that have contracted for our pictures have done so without seeing the pictures. And the second fact is that these men, fully aware of our policy to carry out a sweeping publicity and advertising campaign with each and every picture, have faith in our ability to follow the same procedure with our forthcoming pictures. Furthermore, it serves to indicate in no small measure that exhibitors are shopping for high-class productions just as much as the public is flocking to the theatres showing big box office attractions. A summary of the entire situation will convince the entire industry that only big pictures will make money for exhibitors, and at the same time help to maintain the public confidence in the motion picture industry.

"For these productions a number of prominent screen players, writers and directors have been engaged to picturize the stories. The screen writers include Julien Josephson, Monte M. Katterjohn, Olga Printziau, Edmund Gouiding, Mildred Considine and Isabel Johnston; the directors, Wallace Worsley, William Beaudine and E. Mason Hopper; the players, Marie Prevost, Niles Welch, Jack Mulhall, Wilfred Lucas, Russell Simpson, Ruth Renick, Richard Tucker, and a large number of other well-known actors and actresses.

"Balaban & Katz, conducting the Second National Pictures Corporation, Chicago, have contracted for Northern Illinois; Rubin & Finkelstein have secured the rights for Minnesota and North and South Dakota; R. H. Lieber, Indiana, has purchased the rights for the State of Indiana; A. M. Fabian, the rights to Northern New Jersey; A. H. Blank Film Enterprises have taken over Iowa and Nebraska; R. G. Tunstall, of the Tri-State Film Exchange, Wis., has secured the State of Wisconsin.

"Independent Film Corporation, Philadelphia, the rights to Maryland, Delaware, Virginia, District of Columbia, Eastern Pennsylvania and Southern New Jersey; Franklin Film Company, Boston, the entire New England States; Regal Films, Ltd., Toronto, the rights to Canada; Skirboll Brothers, Cleveland, the State of Ohio; L. K. Brin, of Kwality Pictures, Denver, the territory including Alaska, Washington, Oregon, Montana, Idaho, Colorado, Wyoming, Utah and New Mexico; S. & O. Pictures Corporation, Los Angeles, the rights to California, Nevada, Arizona and Hawaii; Joe Skirboll, of Associated First National Pictures, Pittsburgh, the rights to West Virginia and Western Pennsylvania, and M. Mitchell, of the Standard Productions, Atlanta, has purchased the rights to Georgia, Florida, Alabama, and North and South Carolina."

Big Foreign Sale on Equity Film

Concomitant upon the announcement last week of the deal made by Equity Pictures Corporation for their latest production, "What's Wrong With the Women," is the fact that contracts have already been closed for the sale of this special for Australia and New Zealand and South American countries, Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

The buyer for the first-mentioned territory is the Australian Films, Ltd., and Jacobo Glucksmann was the purchaser of the rights for the Spanish-speaking countries. Again, Equity has demonstrated the fact that "What's Wrong With the Women" can be sold on its merits alone because at the time of the signing of these contracts no buyer was able to see a press book or any piece of accessory to guide him in closing this particular deal. This situation has been righted.

Graphic Confab Hit by Strike

The opening of the first annual convention of Graphic Exchanges, Inc., of America, of which Ivan Abramson is the head, and whose productions that organization will distribute on the State rights basis, was postponed because of the inability of most of the Western exchangemen in getting to New York, owing to the railroad situation in that territory. The convention was slated to open on Monday, August 14, at Hotel Astor, but on Saturday and Monday Mr. Abramson received telegrams from the Westerners that they would be late in arriving.

Those coming from the Northwest, California and Southwest were expected to arrive in New York anywhere from two to three days late. Consequently, it was decided by the exchangemen who did arrive that the convention be postponed until the latter part of the week.

Arthur C. Bromberg, also of Atlanta, is having particularly good success with his Arrow James Oliver Curwood features that he is distributing in the South. Business is picking up in the South, he also reports.

While Brother Sam is in New York looking over product for next season, Abe Werner is looking after the Werner Brothers' St. Louis exchange, which is doing a good business. Sam intends going through his territory, personally interviewing exhibitors, when he returns to St. Louis.

The State rights independent exchange map is going to be a pretty much changed affair a year from now if the doings of the past month can be taken as a criterion.

Exchange men in general are particularly enthusiastic over the promotion of Louis Baum to the vice presidency of Equity Pictures Corporation. Lou deserved this recognition and enjoys the friendship of all with whom he has done business.

Morris Schlank, president of Anchor Film Distributors, Inc., who is touring the country selling territorial rights to "The Storm Girl," starring Peggy O'Day, and "The American Toreador," will be in Philadelphia and Boston next week. He can be reached at Hotel Astor or care of the Independent Department, Moving Picture World.

Meetings of Independent distributors came fast and furious this past week in New York. There were more propositions slung at the visitors than it was thought possible to conceive. But they all flivvered.

Mrs. Ida M. Schwartz of the Schwartz Production Company was in Seattle last week. She announced to the Moving Picture World correspondent there that that company, which has its headquarters in Los Angeles, contemplates making a new series of pictures.

J. T. Sheffield of Greater Features, Inc., of Seattle is back in that city following a motor trip through the State of Washington. He has closed a number of healthy contracts. Sheffield has taken advantage of the Evan Burroughs Fontaine publicity and is starring her on all paper on "Women Men Love."

Also from our Seattle office comes word that Charles R. Gilmore, general manager for Arrow, headquartering in Denver, arrived in that city last week. Shortly after his arrival he became ill and has been unable to do any business. He is improving rapidly.

Harry Segal, owner of the Pioneer Film Exchange of Boston, came to New York on Wednesday of this week and looked over product that is open for his territory. He remained here for an entire week.

Craven Lands "Country Flapper"

R. D. Craver, of Associated First National, of Atlanta and Charlotte, N. C., this week acquired the Southeast territorial rights to Producer Security Corporation's "The Country Flapper," starring Dorothy Gish.

Joe Rock's First

"Ali Baba" is the title of the first comedy, starring Joe Rock, which the latter is making for Federated Film Exchanges distribution. In the cast also appear Billie Rhodes and several other well known comics.

"Family Affairs"

Ben Wilson has finished "Family Affairs," the first of a series of comedies he is making for Federated Exchanges. This series stars Cecil Spooner, Billie Bletcher and Eddie Barry.

Eight Features Are Offered by Weber

Announcement was made this week by L. Lawrence Weber-Bobby North that that independent distributing firm next season will offer eight independent productions, the first of which Harry Hoyt's "The Curse of Drink" will be released for general distribution in September. Bill Nigh's all-star cast production, "Notoriety," will not be released until October. It is the plan of Messrs. Weber and North to release features at the rate of one a month. Four of these will be made by Bill Nigh, director of "Why Girls Leave Home," "School Days" and "Your Best Friend."

"The Curse of Drink" is now ready for the territorial buyers. This production has attracted considerable attention, and, although many territories already have been sold, not until the picture has been sold 100 per cent., will the identity of the local distributors be made known. The cast is an all-star one.

This past week Mr. Nigh augmented his all-star cast in "Notoriety" by four well known players. These include William H. Tooker, Anders Randolf, Ida Waterman and Mona Lisa. Others in the cast include Maurine Powers, Mary Alden, Rod LaRocque, George Hackathorne, J. Barney Sherry and Richard Travers.

Praise "Jungle Goddess" Serial

Considerable praise has been bestowed on "The Jungle Goddess," the Export & Import Film Company serial, from exhibitors who are seemingly reaping a harvest on that picture, according to a statement issued by that company this week.

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Coast Stars Now Accept Pay Cuts

LOS ANGELES — (Special)— Stars here are being offered independent producers at almost half the salaries most of them demanded a year ago. The general shutdown at studios during the spring and summer seems to have placed many of the players in an embarrassing position. Some could have obtained berths early in the year, but they rebelled at the reductions in salary.

However, conditions have changed and stars now are not by any means difficult to get. Show the color of real money and the best in this territory is at your command. Consequently, independent producers are not having the hard time they have had in the past in filling their casts.

"The Power of Love" has been completed by the Perfect Picture Company. In the cast appear Barbara Bedford, Elliott Sparling and Noah Beery. This will be shown in Los Angeles with the firm's stereoscopic exhibition, which it is ready to show in a commercial way.

There is a strong rumor current in picture circles here and in San Francisco that the Paul Gerson Pictures Corporation, a Frisco firm, may release through R-C Pictures Corporation. Paul Gerson recently was here to confer with various officials of that company.

The Palmer Photoplay Corporation has announced that it will enter the independent production field on an elaborate basis. It also expects to distribute its own pictures in the independent market.

Jack and Sam Warner have received the completed plans from their art director, Edward M. Langley, for the remodelling of the Warner studio on Sunset Boulevard. Work on the remodelling of the studio already is well under way.

Eddie Lyons, the comedian, returned to Hollywood early this week with a healthy contract in his pocket calling for two series of comedies that he will make for distribution by Arrow Film Corporation. Eddie is to start production immediately.

Francis Ford is planning to start production soon on another feature production at his studio at Gordon and Sunset Boulevard.

Ben Wilson is telling the world that he has a "find" in William Fairbanks, his new western hero. Ben already has completed his first Fairbanks pictures and turned it over to Arrow for distribution.

"The Jilt," starring Irving Cummings, is the title of the first picture that erstwhile independent producer-star is making for Universal distribution on the Universal lot. Cummings is directing, with Vic Minler turning the crank.

Phil Goldstone has started for New York with a print of his latest feature, "Deserted at the Altar," with an all-star cast. He is to make distribution arrangements there.

Peggy O'Day has started work at the Francis Ford studio in a picture in which she will be starred. Miss O'Day has endeared herself to the public and exhibitors seem to be clamoring for pictures in which she is featured.

Harry Rapf, the Warner producer, has a number of surprises up his sleeve. He has all but signed two big stars for forthcoming Rapf productions, but he will not disclose their identity until he has had their signatures affixed to contracts.

"Orphan Sally" in September

Lee-Bradford Corporation announced this week that its September release will be "Orphan Sally," starring Flora Finch, Sydney Mason and Margaret Beecher. Maibelle Heikes Justice wrote the original story. New Superior Productions produced the picture.

Sell Hallroom To Fontenelle

Word came from Joe Brandt, who is on the road for Hallroom Boys comedies, being State righted by C. B. C. Film Sales Corporation, that he has sold the Iowa and Nebraska rights to those comedies to the Fontenelle Feature Film Company of Omaha.

Gets Features

Export & Import Film Company has received from abroad several features which met with success there These will probably be whipped into shape for American distribution.

"Country Flapper" in Los Angeles

Ricord Gradwell, president of Producers Security Corporation, is being besieged with offers from exhibitors, who having read in Moving Picture World of the success of Dorothy Gish in "The Country Flapper" at the Capitol Theatre in New York, are desirous of booking that feature at their houses. Despite the distance, Mr. Gradwell in record time and with the aid of the long distance phone closed for a special showing of "The Country Flapper" at the beautiful California Theatre in Los Angeles. The deal was closed with Fred Miller, manager of the house. The picture will open there on Labor Day week, September 3.

"Where Is My Wandering Boy Tonight?", the Equity special, is still moving along nicely, according to exhibitors who guage the value of pictures by what they do at the box office.

Listen to Manager Lang of the Rialto, Litchfield, Neb., chirp: "'The County Fair' is the best cleaning I have ever taken. It was as near nothing as they get them and most of my crowds went out disgusted."

Sam Rothafel of the Capitol Theatre, New York, reports that the gross business done at that house during the recent run of Producer Security Corporation's Dorothy Gish picture, "The Country Flapper," ranked among the best he made there this year.

"Ten Nights in a Barroom," the Blazed Trails Productions, Inc., feature, released by Arrow, is doing big in the middle west, where it has been held up for general distribution in summer. Seems the belated showings were justified, for exhibitors there report this a good box office bet.

"The Girl From Porcupine," the second James Oliver Curwood picture made by Pine Tree Pictures Corporation, didn't do so well for Manager Metzger of the Cozy Theatre in Tyndale, S. D., for he said he did "only fair business at ordinary prices."

SOME CROWD

View of front of Capitol Theatre, New York, during run of "The Country Flapper" with Dorothy Gish.

Franklyn Farnum seems to have caught on, for exhibitors who have used his recent westerns are shouting for more of them. This star is going great guns and improving with every picture, and with the right stories he should bring them into any house.

Lou Berman of the Independent Film Corporation of Philadelphia doesn't seem to do much worrying, for his pictures are seemingly being shown 100 per cent in his territory. That's because Lou gives his clients what they want and not what he thinks they want.

J. F. Cubberly, who will handle the state rights end of the Finkelstein & Rubin enterprises in Minneapolis, while in town this week took occasion to say that business out in that section is gradually showing an increase.

Independents in the South intend to allow no grass to grow under their feet. Consequently they are starting their drives for patronage bright and early.

Another independent exchangeman who came to New York last week with some cheerful news was Al Kahn of the Federated-Crescent exchanges of Omaha and Kansas City. Mr. Kahn's territory has been hard hit, but conditions there are slowly working themselves out to the satisfaction of everybody concerned.

Names seem to be in much demand among exhibitors, judging from the reports that come from theatre owners, who seem to lay stress on the popularity of this or that star.

Model Has "Is A Mother to Blame?"

Model Film Exchange Corporation, 729 Seventh Ave., New York, announced this week that it has ready for distribution a five-reel special, "Is A Mother To Blame?" for all territories except Greater New York and Northern New Jersey, which it will handle through its own exchange.

The picture is said to bring up one of life's most vital questions: what becomes of the children when the parents separate? Is a mother alone to blame, when deserted by her brutal husband, and left in poverty, she abandons her baby daughter? This subject is said to be brought before the public in a striking way.

Many inquiries have already reached the distributors, who expect to close out all territories.

The 1ST of The 6 BOX OFFICE WINNERS "MORE TO BE PITIED THAN SCORNED"
WRITE OR WIRE C.B.C FILM SALES CORP. 1600 BROADWAY N.Y.CITY.

C. B. C. Program for New Season Pretentious One

That things are opening with a tremendous boom in the independent field and that the business is there for better pictures is evidenced by the reception that has been given the announcement of the C. B. C. Film Sales Corporation's so-called program of "Six Box-Office Winners" series and the elaborate and extensive campaign which that company is carrying on, not only for these features, but for its Hallroom Boys Comedies and various other short releases.

These various campaigns make the C. B. C. offices one of the busiest of the independents for several seasons, and, according to Joe Brandt and Jack and Harry Cohn, of that company, no stone will be left unturned to make C. B. C's fall output and the way it is handled one of the most elaborate ever offered.

When C. B. C. first announced that its program would include six big features, of which the first was "More to Be Pitied" with an all-star cast, including Alice Lake, Rosemary Theby, J. Frank Glendon, Philo McCollough, Gordon Griffith and Josephine Adair, there was great questioning throughout the field as to whether these would be released through State right channels or through a national program, several national program organizations making offers to handle the entire output. Since the decision of the C. B. C. officials to State right them, however, almost 100 per cent. territory has been sold on the entire six features—including Canada.

Work has already been begun on the second feature of the series, "Only a Shopgirl," and word from Producer Harry Cohn, from the West Coast centre, is to the effect that this feature will be greater than "More to Be Pitied." Meanwhile, production plans, continuity, and all the details of making are being thoroughly worked out for the rest of the features on the series, which includes "Forgive and Forget," "Pal o' Mine," "Temptation" and "The Lure of Broadway."

Joe Brandt, who is now out in the field, writes that exchangemen are glad to be able to secure six pictures at a time, as practically no more effort is involved in arranging for the distribution of the half-dozen than of one, and it gives them a chance also, to shop around for the rest of their output. Mr. Brandt, who is checking up the wants of exchanges and exhibitors throughout the country, is working his way through to the coast and will bring the result of his observations to bear upon the production of the coming output in a practical way.

Is Your House In the Dark?

"NOTORIETY"

Is What You Need to Bring It Fame and Fortune

GIVE IT TO THEM!

It's Will Nigh's Ace!

SOME CAST ! ! !

MAURINE POWERS
MARY ALDEN
ROD LA ROCQUE
GEO. HACKATHORNE
J. BARNEY SHERRY
MONA LISA
RICHARD TRAVERS
IDA WATERMAN
WM. H. TOOKER
ANDERS RANDOLF

Ready For State-Right Release in September by
L. LAWRENCE WEBER and BOBBY NORTH
1600 Broadway N. Y. City

STATE RIGHT NEWS

J. F. Cubberly, who recently resigned from the Minneapolis First National Exchange to devote all his time to the distribution of independent productions there, is in New York lining up product for next season. He will be at Hotel Astor until the end of this month.

The current week brought a host of territorial buyers to New York. In addition to Mr. Cubberly, virtually all members of the Graphic Exchanges, Inc., came to attend their first annual convention. A complete account of the meetings is published elsewhere in this department.

Edwin Carewe, who produced "I Am the Law," which Affiliated Distributors, Inc., is distributing, was a happy man this week. With a smile he informed this department that he had signed a contract with First National to make a series of pictures. He's dickering with Holbrook Blinn for the leading role.

Agnes Egan Cohb is a busy woman these days. What with looking at three or four pictures daily, meeting buyers and pushing out publicity copy, Miss Cobb's day is an idle one, indeed. Anyway, this department is obligated to her for the information that the following buyers are in New York looking for product: B. S. Lemes of the Canary Islands, S. A. G. Swenson of Stockholm, Sweden, and Stanley Walpole, of Iroquois Productions, Chatham, N. Y.

The Federated Exchanges' bookers are slated to hold a convention all their own in Cleveland. Due to the fact that the Federated p.a. neglected giving the date, this department is at a loss to say whether the aforementioned meeting has been held or is about to be held.

Samuel Werner of the United Film Service Exchange of St. Louis was another New York visitor. He arrived late last week and intends remaining in the East until the first of September.

Fine Arts Exchange of St. Louis has purchased the following Lee-Bradford pictures: "Unconquerable Woman," "Flesh and Spirit," and "Sally." Arthur A. Lee closed this deal.

Lester Scott, sales manager of C. C. Burr's various producing and distributing enterprises and one of the most popular and successful men in his chosen line, hits the trail for the West and exchanges en route about the first of September.

R. E. Boswell of the Independent Producers' Exchange in St. Louis has been working "Silver Threads Among the Gold" on a percentage basis through Southern Illinois and reports he found business there exceptionally good, despite the coal and railroad strikes there. In Madison, Ill., for instance, he claims he played 1,100 paid admissions at one performance.

Joe Scremmp, formerly owner of the Knickerbocker Theatre in St. Louis, seems to have had enough of the exhibitor business, for information from that city conveys news to the effect that he has joined the staff of the Independent Producers' Exchange here.

Fakins and Murphy of Buffalo have taken over the upper New York State distribution rights to the initial B. B. Production, "How Women Love," starring Betty Blythe. This is the Whitman Bennett production.

Herman F. Jans of Jans, Pictures, Inc., of New York has a number of important deals under way. One in particular involves the American Releasing Corporation. This deal involves the distribution of the two Jans pictures, "The Amazing Lover" and "Man and Woman."

J. A. Levinson has moved into new quarters, having leased a commodious office in the Strauss Building at 46th street and Fifth avenue in New York.

Oscar Oldknow has bought the interest of Ned Depinet in the Southern State Films Company of Atlanta, Ga., which he now owns outright. Ben Y. Cammack is now manager of the Dallas office, with Charles E. Gregg in charge in Memphis.

Ernest Shipman in a circular that is being extensively circulated about the trade announces that he has the American rights to a large number of Italian productions.

The Carolina Films, Inc., has been incorporated in Charlotte, N. C., for the purpose of making non-theatrical films in that territory. The company is reported to have an authorized capital of $100,000.

August 21 is fixed as the date for the official opening of the new Warner Brothers Exchange in New York. The offices will be located on the same floor with the national headquarters of Warner Brothers, the ninth floor of 1600 Broadway, New York.

A new racket has been discovered by near-legit comedians seeking publicity. These are deluging the newspaper offices with press announcements that they are about to sign with certain companies. Usually the company is an unknown quantity, but the bluff seems to be getting some of these the desired results.

It may interest you to know that Lou Rogers of Rialto Productions, Inc., of New York, has a colored show, "Oh, Joy," playing under white top known as "Bamboo Isle," near Columbus Circle, on Eighth avenue, at 57th street, New York. The show is a mighty good one, with plenty of good comedy.

PEGGY O'DAY

Star of Anchor productions whose growing popularity developed big demand for pictures starring her.

Theatre Men Seek Stars to Boom Business

Exhibitors, desirous of making up for the slump that has been prevalent for the past year, are hounding the various New York distributing offices for personal appearances of stars in pictures they are handling. The B. B. Productions, Inc., appreciative of this condition, has sent Betty Blythe on a personal appearance tour of the Middlewest. Miss Blythe has finished her first Whitman Bennett independent special, "How Women Love," and is now in Michigan. She will work East.

Evan Burroughs Fontaine, the former Winter Garden dancer who lately received considerable publicity, is on the Coast making personal appearances in conjunction with "Women Men Love." She is shortly to star in a picture the title of which has not been made known.

New England is particularly anxious for personal appearances and the better known stars are being offered every inducement to take these engagements.

Gene Burnell, the star; Irene Tams and several others in the cast of the Lee-Bradford picture, "Determination," all will make personal appearances in conjunction with the showing of that feature this Fall.

Mr. and Mrs. Carter De Haven, in order to ascertain what the public wants in the line of high class society comedy dramas, are planning a coast-to-coast tour.

At the benefit showing of "The Wildness of Youth," the Ivan Abramson picture for Graphic release in the independent market, at Asbury Park on Sunday, August 20, Mary Anderson and other members of the cast were slated to appear.

Mary Anderson also will appear personally at the more important first-run showings of "The Wildness of Youth," according to Ivan Abramson.

Morris Schlank, president of Anchor Film Distributors, Inc., distributors of the Francis Ford productions starring Peggy O'Day, is contemplating sending that promising player on a personal appearance tour.

Lou Rogers presents JANE AND KATHERINE LEE

Season's Greatest Comedy Buy!

Lou Rogers presents JANE AND KATHERINE LEE

THE BABY GRANDS

JANE AND KATHERINE LEE

NEW
TWO REEL COMEDIES
NOT RE-ISSUES

GET BUSY FOR TERRITORIAL RIGHTS

Don't Wait To Write. Wire!

130 WEST 46TH STREET, NEW YORK
CABLE ADDRESS, LOUROGERS

Foreign Situation Is Fast Improving

Conditions in the foreign market are reported as rapidly improving. During the past week a record number of foreign buyers from Europe, South America and Cuba arrived in New York with the result that many sales were reported by the various American Companies. Arrow, Warner Brothers, Equity Pictures Corporation, Export & Import Film Company, Lee-Bradford Corporation and others, all reported important sales. Louis Auherbach, of Export & Import Film Company, reports that the usual summer lull in foreign business has been of shortest duration this season and that things are picking up.

Mae Marsh is staying at the Savoy Hotel, London, with her husband and baby, at the invitation of Astra Films, who are starring her in their new production, "Flowers of Passion."

A dinner was given in honor of Mae Marsh at the Savoy recently. Mr. Carrol, the American consul in London, was present to make the speech of welcome.

The German producing concern, Decla Bioscope, have unsuccessfully attempted to enter into a working arrangement with a British house for an interchange of output.

Herr E. Pommer of Decla, who has just returned to Berlin after a study of British Film trade conditions, said that the Decla policy is to make big international films suitable for the world market, and their "1922 output would be limited to ten productions which will be issued without any attempt at camouflage as German made."

Pathe Freres had a busy time at a Woman's Exhibition held at Olympia, London, in July.

At a studio, which had been specially provided in the building, those who fancied that they had a screen face had an opportunity of satisfying themselves on the point. For a sum of approximately five dollars a screen test was given by the director of the organization, and the aspirant was presented with forty feet of celluloid impression as a momento of the occasion. Although many hundreds of tests were made, we have not yet heard of any of those tested being engaged to oust Mary Pickford or Charlie Chaplin from the screen.

Mr. Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, arrived in England by the Majestic on July 15th.

In a statement made in the British House of Commons by Mr. Newbould, M. P., representing the film industry of Great Britain, he pointed out that there were at least forty million pounds invested in the motion picture industry, and that the industry employs some 120,000 people—and in asking the Government for relief from taxation pointed out that throughout the war, and since the war on every occasion of national emergency, the Government had gone to the cinema industry for help and assistance.

Constance Binney, in giving her impressions of her work at the Ideal studios, London, where she has been starring in "A Bill of Divorcement," said, "Although American film technique is more advanced than British, English studios seem to have a deep love of their art: work is taken more easily, and also more seriously, with a result that it appears to have a deeper sincerity." She has now left for Paris.

"SECRETS OF PARIS

One of the scenes typical of the elaborateness of new production being made by C. C. Burr and Whitman Bennett with all-star cast.

All-Star Pictures Wanted—Sloman

Edward Sloman, the director, declared this week that the selection of an all star cast for his first independent picture, "Blind Justice," was in accordance with the present demands of exhibitors and the picture public.

Before production started on the picture Mr. Sloman opined that the all star film was in greater demand at the present time than the picture with a single star and to strengthen this belief he sent out more than 200 letters to exhibitors, soliciting information regarding the present popularity of the two types of pictures.

The replies he received were said to be most gratifying and served to convince him that the all-star film with a well exploited cast is of greater appeal to the public than the picture with a single star.

A well-known exhibitor, whose name is withheld for obvious reasons, informed Mr. Sloman that in May he booked four pictures, each of which was presented with a single star. In June he ran a similar number of all-star films. This was done, he explained, to test the present popularity of the two types of pictures. At the end of June, the exhibitor declared, his box-office receipts showed an increase of more than 75 per cent. over the preceding month, in spite of the fact that June was the beginning of the summer months when patronage as a rule falls off.

With the exception of two exhibitors, Mr. Sloman says, all replied in favor of the all-star film as a greater box-office attraction.

David Ruslander, president of Niagara Pictures Corporation, Buffalo, and E. H. Williams, salesman, have been in New York, purchasing new features for fall release. George Williams, manager of the Buffalo Niagara Exchange, is also guilding the policies of the Linden Theatre and announces that this house commencing September 1 will show first run pictures accompanied by a five-piece orchestra.

John E. Kimberly, who recently resigned as executive manager of Nu-Art Pictures Corporation in Buffalo, is now on a motor trip through New England.

The following are casts in the Warner productions either already completed or now being produced at the Warner studios:

"From Rags to Riches"—Harry Rapf, producer; Wallace Worsley and Jim Chapin, directors; Mildred Conldine, scenarioist; cast, Wesley Barry, Niles Welch, Ruth Renick, Russell Simpson and Snitz Edwards.

"Little Heroes of the Street"—Harry Rapf, producer; William Baudine, director; cast, Wesley Barry, Marie Prevost, Jack Mulhall, Wilfred Lucas, Will R. Walling, Aggie Herring, Joe Butterworth and Charlotte Jackson.

"Brass"—Harry Rapf, producer; Monte M. Katterjohn, adapter; director not selected; star, Marie Prevost.

"Main Street"—Jack and Sam Warner, producers; Sinclair Lewis and Julian Josephson, authors; all-star cast not yet announced.

Production on the first of the new comedy series that Ben Wilson will make for Federated Exchanges of America is well under way.

Dr. W. R. Shallenberger Looks Forward to a Record Year

By W. E. Shallenberger

President, Arrow Film Corporation

I sense a new feeling of optimism which was lacking before. Everyone with whom I spoke or came in contact during my trip seemed to be looking forward to the coming season securely confident that it is going to be the beginning of one of the most successful periods that the motion picture industry has ever enjoyed. It will be a period of prosperity, which is based upon a sane and sound foundation of commonsense. The old—and if I must say so—standards which once prevailed have gone by the boards and now business methods are going to be applied to what has been characterized as the greatest business in the world—motion pictures. Even at the present moment things are infinitely better than they have been and theatre-owners who have been hanging on from day to day are beginning to find the public returning again to their houses and enthusiastically demanding entertainment—of the proper sort.

Not only will the fall of 1922 mark the start of a tremendous era of prosperity for the motion picture industry in general, but it will see the independents—producer and distributor—coming into their own. I have said from the very beginning that independence represents the ultimate salvation of motion pictures and I find now that more and more people are coming around to my way of thinking. The theory of independent production and distributing is sound both from an economic and logical view-point and these facts, plus the propaganda which the independents have been striving to drive home over a period of years, have at last made themselves very strongly felt.

During my brief stay on the West Coast a great many people who are interested in the motion picture industry, but who knew nothing of the conditions which confront the independents, came to me for information, which I was glad to furnish to them, just as I am glad to furnish it to you now:

The financial groups are aware of the new trend. No longer is it difficult for the independent producer of proved ability to obtain money with which to make pictures. This is but one step forward. Another is represented in the fact that when a man or a group of men have made a picture they know now that they no longer need worry as to whether or not the picture will find an outlet. The independent field is always open for worthwhile productions and will pay a rich return to the men who can furnish the type of pictures which are in demand.

Lee Announces Foreign Dept.

Arthur A. Lee, President of Lee-Bradford Corporation, this week announced the opening of the foreign department, managed by Frank Whittle. Sale of foreign rights to "The Unconquered Woman," to Stoll Film Company for United Kingdom; Arrow Film Corporation for Argentina and Cuba; Belto International Film, of Brussels, for Belgium; to International Film Ageney for Porto Rico, and to Cine Bucarelli for Mexico; "Determination" to Belgo International Film for Belgium; to Argentine Film Corporation for South America, and Isadore Sanchez for Porto Rico, and "Flesh and Spirit" to Sociedad General Cintematografico for Argentine, Cine Bucarelli for Mexico, and Isadore Sanchez for Porto Rico.

Trimble Films Cost $20,000

Announcement came from Los Angeles this week that $20,000 will be allowed in making each of the comedies of the new series starring Arthur Trimble, the five-year-old star. Production will be carried on at a new studio acquired by the firm, which is financing this novel series of pictures.

In Personal Touch

By FRITZ TIDDEN

NORMA AND CONSTANCE TALMADGE arrived in New York August 14, accompanied by their mother, Mrs. Fred Talmadge, and Joseph Schenck, husband of Norma. The party immediately began preparations for a three months' tour abroad.

The famous screen sisters will sail August 26 on the Majestic, with Mrs. Talmadge and Mr. Schenck. They will visit France, Germany, Austria and Egypt. In the latter country locations will be considered with the possibility in mind of subsequently filming "The Garden of Allah" there with Norma Talmadge as the star. However, it is announced that the next production to be made by Norma for First National release will be "Within the Law." This vehicle will go into production soon after the return of the star.

In the meantime Anita Loos is in Europe writing a story which will in all probability be Constance Talmadge's next starring vehicle. Constance recently completed picturization of "East Is West."

* * *

With the arrival of the Talmadges in New York came word also of the rapid progress in the improvement of the condition of Eugene O'Brien, who was recently struck and injured by an automobile truck. O'Brien, who was Norma Talmadge's leading man in her latest picture, "The Voice from the Minaret," will leave Los Angeles for New York next week, it is said. The production was completed before the accident to O'Brien.

* * *

Next month Buster and Mrs. Keaton, with their infant son, Joseph Francis Keaton, Jr., will also pay New York a visit.

* * *

Movie people living in Beverly Hills are all worked up because real estate men insist upon calling the rest of the town "Hollywood proper."

* * *

An exceptionally clever teaser letter has been originated by A. H. Giebler, former Los Angeles correspondent for Moving Picture World and now press representative for the Dan Mason Plum Center Comedies, to promote interest in the two-reel subjects surrounding the character of Pop Tuttle, proprietor of Pop Tuttle's Bus Line, manager Elite Moving Picture Palace, fire chief, constable, champion horse show pitcher, notary public, owner of Wildfire, who won the Brown Derby in 1884, and leading politician of Plum Center. The letter is everything a teaser should be. The inscription on the envelope will lure anyone to open and see what is inside and then the letter head is so clever that you are compelled to read what is contained in the body of the letter. The letter is a delightfully humorous personal communication and you read every word of it. When you finish you are bound to stop and think that if the Plum Center Comedies are as funny as the letter it would certainly be no waste of time to see one.

* * *

Fred Niblo has returned to the coast to start work on his first Louis B. Mayer picture for Metro release. Charlie Condon got his collar from the laundry and went with him.

* * *

Walter Hiers is in from the coast, materially swelling the crowds on Broadway.

* * *

E. W. Hammons sails for Europe on August 19. He will be gone a month.

* * *

Hiram Abrams arrived in this country from abroad the latter part of last week.

* * *

Selznick has signed contracts with both Theda Bara and Elinor Glyn. All the company needs now is a good supply of inflammable film.

* * *

Rodolph Valentino is on his way to New York. He is due here now but the railroad strike held him up. The local traffic force will be augmented with men capable of handling especially large crowds of women.

* * *

It is learned that Tom Geraghty will again assume charge of the Paramount Long Island City studio when work is resumed there. He is now on the coast.

* * *

Some time ago the New York Times held a vote among a number of prominent persons to determine the twelve most distinguished or superior American women. Cinea, the Parisian film paper. finds fault with the consensus of opinion, saying it is stupid, for not including Mary Pickford in place of some that are included.

* * *

The whole film world, or at least that part of it in or near New York, was at the opening of Fox's "Monte Christo" at the Forty-fourth Street Theatre August 14.

* * *

The usual procedure will be reversed when R. E. Drago makes a novel from Mabel Normand's forthcoming picture, "Suzanna."

* * *

Julius Stern sailed for Europe on the Mauretania August 15.

* * *

"Happiness a la Mode" listens good even if it is only a film title.

* * *

Harry M. Crandall, of Washington, accompanied by Mrs. Crandall and their three daughters, the Misses Mildred, Olga and Dorothy Crandall, and by John J. Payette, assistant general manager of the Crandall enterprises, have left Washington for a week's outing at Atlantic City.

* * *

The huge success accorded the sensational Pathe feature, "Nanook of the North," has resulted in a new fox-trot, "Nanook," which will be heard in a new musical production on Broadway and will also aid in the exploitation of the feature through the usual channels. Cameo Music Publishers are responsible for the publication of the "frigid fox-trot," which was written by Herb Crooker, Milt Hagen and Victor Nurnberg, who were also responsible for the highly successful Oriental fox-trot, "The Isle of Zorda," inspired by the photoplay of the same title. Arrangements for orchestras are now being completed and will be ready shortly for various theatres playing the picture and other theatres desiring a good overture number.

Beck, on Tour, Found Business Prospering

Arthur F. Beck, independent producer, has just returned from a trip to key cities and exchange centers and his first-hand report on conditions is exceptionally cheerful. He says:

"The Associated Exhibitors and Arthur S. Kane must assuredly acknowledge the enthusiastic support of the independent exhibitors of the country. This is true if the bookings upon Leah Baird Productions are any criterion. On the strength of this summer's records and bookings the officials of our company authorized me to conclude arrangements for the producing of even bigger and more lavish productions than heretofore. This week marked the conclusion of my arrangements to this effect with Mr. Kane upon behalf of Associated Exhibitors, Inc.

"The phenomenal booking records established by Associated Exhibitors upon our first two productions, 'Don't Doubt Your Wife' and 'When the Devil Drives,' during a reputed 'bad' summer," states Mr. Beck, "gave the officials of our company a most unexpected surprise. We had really not anticipated any intensive booking efforts until Fall in view of the almost unanimous report of dull theatre times.

"Our third release, 'When Husbands Deceive,' is our most lavish presentation of the series. It was shipped to the exchanges for showing only to the bigger first-run houses and is to be released as our opening feature of the Fall season."

"The Storm" Enjoying Phenomenal Success

"The Storm," is creating havoc with box office records from Coast to Coast, reports Universal, makers and distributers of this House Peters starring vehicle. Although it is still being shown only in a few pre-release bookings, it has established a popularity for itself far greater than any Universal picture ever before produced, it is understood.

General release of "The Storm" is set for Labor Day, the first Monday in September. Universal sales officials predict that by that time, it will have been booked in more than 30 per cent. of the big houses in the United States and Canada.

"The Storm" has a unique record. It had three consecutive Broadway runs. It was first shown at the Capitol for one week, where it did capacity business despite a week of rainy weather. Then it was transferred to the Central Theatre at an advance in price, where it enjoyed a four weeks' run with packed houses, day and night. Following its Central Theatre run, it went into the Broadway for a week. It did equally as good business in the Broadway as during its two previous runs.

In Chicago, "The Storm" also had a triple engagement in the first run houses, playing the Chicago, the Tivoli and the Riviera, three of the leading Balaban and Katz houses.

Among the other first run theatres which have played "The Storm" or are about to play it are the Empire, Syracuse, N. Y.; Leland, Albany, N. Y.; Olympic (two weeks) Buffalo; Capitol, Cincinnati; Kearse, Charleston, W. Va.; Strand, Akron; Mozart, Canton, O.; Colorado, Denver; Majestic Garden, Grand Rapids; Pantheon, Toledo; Adams, Detroit; Ascher's Merrill (two weeks) Milwaukee; Strand, Hartford, Conn.; Sun, (two weeks), Omaha; Karlton, (two weeks), Philadelphia; Rialto, Washington; Grand Opera House and Alhambra, Pittsburgh; Aris, Erie, Pa.; Imperial, San Francisco, and Pantages, Toronto.

Fox Has Eight Films for Early Release

Fox Film Corporation announces a program of eight new productions for release during the week of August 21. The schedule consists of feature picture by William Farnum, Tom Mix and. Shirley Mason, special comedies by Lupino Lane and Clyde Cook, a Lee Kid vehicle, a Sunshine Comedy, and a Mutt and Jeff Animated Cartoon.

William Farnum will be seen in "Moonshine Valley," from a story by Mary Murillo, and directed by Herbert Brenon. Tom Mix is assisted in his offering by the famous horse "Tony." from which name the title of the production, "Just Tony" is derived. Newspaper reviews of the pre-release showing of the picture at the Strand Theatre, New York, place it among the foremost photodramas of its type.

Shirley Mason's new publication is "The New Teacher," a story from the pen of Dorothy Yost made under the direction of Joseph Franz. Lupino Lane, the famous English fun-maker, makes his bow to the American screen public in "The Reporter," the first of a series of comedies under the Fox banner. Lane was the star comedian of "Afgar," a recent Broadway spectacle of Morris Gest.

Clyde Cook essays the star role in "The Eskimo," and, it is said, again touches the confines of greater superiority as a comedian. The Lee Kids come in the first of a series of two-reel features. It is "A Pair of Aces." "Splitting Hairs" is the name of the Sunshine Comedy scheduled for release this week. The Mutt and Jeff release is titled "Falls Ahead." Fox News will continue to have its bi-weekly release.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

THE GREAT ALONE. Pleasing picture. Wonderful scenery. For hot weather this one will get them in. Don't be afraid of it, folks, for it is O. K. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SISTERS. Pleased the women folks great. Splendid lesson for everyone and a dandy for the Sunday trade. Good enough for anywhere. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Equity

WHERE IS MY WANDERING BOY TONIGHT? A sad imitation of "Old Nest" and "Turn to the Right," with none of the values of those splendid pictures. Cheap clap-trap, poorly directed, and after my patrons gave it the once over at the matinee, the night attendance was putrid. Exhibitors with exacting patronage—stay off. I try and give these independent pictures a chance, but when they foist such an affair as this on you and call it a picture, you have to stop. My audience laughed at what were supposed to be tense and dramatic scenes. Advertising; mailing list, house program, threes, one sheets and photos. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

F. B. O.

FIVE DAYS TO LIVE. Very good. Book this one and boost it. Suitable for any house. Beautiful scenes and good photography. Advertising; six, three, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National

BARNSTORMER. Good name, as it is like the Wandering Jew—from town to town, the same plague. No good. Advertising, papers and posters. Patronage, small town. Attendance, poor. Juan Carbonell, Monroe Theatre, Key West, Florida.

BOB HAMPTON OF PLACER. A good picture; will please the class of people who like fighting pictures. Wonderful scenery. Clarence W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

CAVE GIRL. It is better than most pictures. Has many a beautiful scene taken in the Yosemite Valley. I personally thought it real entertainment. All seemed pleased. The photography was excellent. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

HAIL THE WOMAN. Very good picture, but not worth the price we paid. Did not draw for us. Advertising, sixes, threes, ones, window cards, handbills. Patronage, mixed. Attendance, poor. Sam Brooks, Liberty Theatre, Hailey, Idaho.

LEOPARD WOMAN. Fair picture, but Louise Glaum is slipping fast. About an average program picture. Advertising, usual. Patronage, mixed. Attendance, poor. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

MOLLY O. Played this with Lloyd comedy, "Among Those Present." This was rather expensive for us, but got good crowd two nights and people were pleased. Advertising, six, three, one sheets, window cards, heralds. Patronage, all classes. Attendance, good. Sam Brooks, Liberty Theatre, Hailey, Idaho.

ONE ARABIAN NIGHT. Was somewhat disappointed. From an artistic standpoint it is good. From entertainment standpoint, not so good. Advertising, extra. Patronage, better class. Attendance, good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

ONE CLEAR CALL. You can faithfully recommend this picture to your patrons. Full of intense interest, and a good cast, coupled with a fine story; title could have been better. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

POLLY OF THE FOLLIES. Cannot give Connie much on this, have seen her in much better pictures. The story would have been better in five reels. Advertising, posters, newspapers, ballyhoo, special lobby. Attendance, only fair. M. F. Schnibben, Opera House, Florence, South Carolina.

SKY PILOT. Good Western, although a little old. Drew fine with Larry Semon reissue in spite of very warm day. Advertising, newspaper and photos. Patronage, mixed. Attendance, fine. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

STAR DUST. Nothing exceptional about this. Probably patrons were satisfied but did not praise it, therefore, did not do extra business. Advertising, usual. Patronage, better class. Attendance, poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

ANY WIFE. Pearl White did her part fine; didn't think I was going to like the picture up to third reel but it ended fine and was well liked. Advertising, lobby, slide, newspaper. Patronage, mixed. Attendance, good. Thomas Clark, Electric Theatre, Maryville, Missouri.

ARABIAN LOVE. Just ordinary program picture. Do not promise very much on this one. Advertising, posters. Patronage, best rural. Attendance, fair. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

CONNECTICUT YANKEE. A good production in every way but did not do any business for me. No good for my small town. Advertising, photos, newspapers, one sheets, threes, sixes, twenty-four. Patronage, small town and transient. Attendance, very poor, paid too much, lost money. O. J. Petrich, Rex Theatre, Vale, Oregon.

DEVIL WITHIN. Farnum did good work, but my people do not like too much killing. Had people leave theatre and say "rotten." Advertising, lobby, newspapers, photos. Patronage, mixed. Attendance, fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

JACKIE. Pleased those who saw it. Patronage, small town. Attendance, fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MEN OF ZANZIBAR. One of the best Wm. Russells produced this year. It contains comedy, romance, adventure and mystery; a very lively picture. Advertising, same as all program exploitation. Patronage, mixed. Attendance, good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

PERJURY. This picture shows splendid work by Wm. Farnum and his support. The moral of the picture is excellent, but oh! how we would like to see Farnum in another type of picture once more. Patronage, rural. Attendance, fair. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

QUEEN OF SHEBA. Excellent picture but film in bad condition. Will get the Jewish crowd all over. Advertising, two sixes, two ones, slides and programs. Patronage, mostly Jewish. Attendance, good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SHAME. Some people don't like pictures with Chinese atmosphere, but don't be afraid of this one. It's great. Advertising, usual. Patronage, mixed. Attendance, good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SKY HIGH. Most persons declared this was the best one Tom Mix had made in a long list of good ones. Undoubtedly Fox has the stars and makes the best pictures of today. If they do not go wild as Paramount did when it was at the top of the pot, and try to make the exhibitors dance the hot step, they will have many long and prosperous years before them. Advertising, posters. Patronage, best rural. Attendance, bad, due to rain. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

STRANGE IDOLS. Very good picture; Farnum at his best. Doris Pawn does some excellent work. Book it; it's good. Advertising, posters, papers and ballyhoo. Patronage, small town. Attendance, good. J. Carbonell, Monroe Theatre, Key West, Florida.

STRENGTH OF THE PINES. Not up to Bill Russell's standard. Action O. K., but poor theme. Advertising, ones, cards, slide, monthly program. Patronage, small town. Attendance, poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

VIRGIN PARADISE. A splendid picture; a real special, but why do they not say that Pearl White is the star in it? This is the best thing Pearl White has been permitted to make for Fox. More of this kind will make her popularity of serial days return. Advertising, posters, etc. Patronage, best

rural. Attendance, good. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

Goldwyn

DANGEROUS CURVE AHEAD. Did a nice business on this despite the coal and rail strike, also oil situation. Advertising, heralds, windows, regular lobby. Patronage, small town. Attendance, good. Jack W. Ogilvie, Dixie Theatre, Wynona, Oklahoma.

DOUBLING FOR ROMEO. Very good comedy, full of Will Rogers' original humor. Audience well pleased. Advertising, photos, newspapers, ones. Patronage, first class. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

GRAND LARCENY. Did not draw, but a very good picture. Poor title to draw. Advertising, lobby, newspaper and billboard. Patronage, mixed. Attendance, poor. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

GUILE OF WOMEN. Will Rogers' poorest picture; his stuff is hard to "get" in this and it is one that lacks sympathy. Not worth making a fuss about and will not please Rogers' admirers. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

SONG OF THE SOUL. A picture that pleased a small town audience 75 per cent. Vivian Martin not so well known, therefore, did not draw so well. Advertising, posters, slide and newspapers. Patronage, better class. Attendance, poor. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TALE OF TWO WORLDS. Good picture. Patronage, small town. Attendance good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

YELLOW MEN AND GOLD. Very good story. Film in poor condition. Sea scene in this production excellent. Patronage, mixed. Attendance, very good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Wid Gunning, Inc.

ALIAS PHIL KENNEDY. A very good program detective story, scenes laid in the west, went over good on Saturday night, but would not please a particular audience or those who like big pictures. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Hodkinson

U. P. TRAIL. Everybody satisfied. Zane Grey stories well liked here. Attendance, large on very hot nights. L. M. Zug, Rialto Theatre, Jerome, Idaho.

Metro

THE CONQUERING POWER. A very beautifully staged and perfectly acted picture. Pleased 100 per cent. Advertising, limited campaign. Patronage, high class. Attendance, good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FIGHTIN' MAD. Booked this on strength of comments and did not go wrong. If your house likes Westerns, this one is a winner. A properly balanced picture that makes a good impression on a fun liking audience. Advertising, posters and press. Patronage, small town. Attendance, good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

GLASS HOUSES. Can't be beat. The dance scene is good. The best program picture I have run in a long time. Patronage, small town. Attendance, good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

Between Ourselves

A get-together place where we can talk things over

An exhibitor buttonholed an exchange man. "Say," he complained, "that last film I had from you was so full of places where stuff was missing that my audience said it ought to be called a mystery picture."

The exchange man took him by the arm and led him to his own projection room. Quietly they looked in at the door. The operator—he wasn't fit to be called "projectionist"—was looking at a particularly fine and striking scene in the picture then being used. Quietly this snipper took a pair of scissors and snipped out a good part of the scene, which he joined to a reel of stuff he had got together in the same way. "It isn't ALL my fault, you see!" said the exchange man.

This despicable practice may account for some of your troubles. If so, it's due your brother exhibitors to have it stopped. Have you a little snipper in your projection room? (It ain't right, Mabel!).—VAN.

KISSES. Very good and seemed to please all. Advertising, ones, threes and mailing list. Patronage, small town. Attendance, fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

MATCH BREAKER. Nothing to brag about, but it seemed to please. Advertising, newspapers, photos, slides, one sheets. Patronage, all classes. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

TRIP TO PARADISE. This picture held interest throughout and pleased nearly everyone. Advertising, photos, slide, newspaper, one sheets. Patronage, city and college. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

TURN TO THE RIGHT. One of the best bets of the season. You can't go wrong, it's a big winner with all classes. Advertising, posters, banners and papers. Patronage, small town. Attendance, good. J. Carbonell, Monroe Theatre, Key West, Florida.

Paramount

BACHELOR DADDY. A good picture, but not as good as Meighan's usually are. Advertising, papers and poster. Patronage, small town. Attendance, poor. J. Carbonell, Monroe Theatre, Key West, Florida.

BEAUTY SHOP. Awfully poor picture, had to take it off and play a reserve show. Patronage, small town. Attendance, poor. J. Carbonell, Monroe Theatre, Key West, Florida.

BEHOLD MY WIFE. Good picture and pleased them all. Attendance, good. A. R. Workman, Coliseum Theatre, Marscilles, Illinois.

BEYOND THE ROCKS. A star combination that packed my house. Great summer attraction. Advertising, all kinds, heavy. Patronage, high class. Attendance, good, mostly women. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

BOBBED HAIR. Not worthy of Paramount trade mark. I pity Wanda Hawley. Advertising, papers and posters. Patronage, small town. Attendance, poor. J. Carbonell, Monroe Theatre, Key West, Florida.

BOOMERANG BILL. Similar to the other Barrymore pictures, he lands in the pen as usual. Advertising, ones, cards, photos. Patronage, general. Attendance, good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

BORDERLAND. Something different. Great picture for better class. Enjoyed by most of the ladies, few of the men. No picture for the exhibitor who reports big business on Mix and Hart. Advertising, usual, newspaper. Used picture before exchange had received advertising. Patronage, family. Attendance, fair. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

BOUGHT AND PAID FOR. Not a big production, but one that requires dramatic acting throughout. Jack Holt and Agnes Ayres take their parts well. Will please the average movie fan. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

CAPPY RICKS. Good show. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THE CHARM SCHOOL. A piece of cheese, that's all I can say in favor of it. You may get away with it with a bunch of little girls for an audience. Too soft for our patrons. Star only attraction. Advertising, ones, threes and slide. Patronage, small town. Attendance, good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

CHICKENS. Nothing to it. Keep off or else they laugh at you after the show. Film rotten, besides. Title nor picture has any drawing power. Advertising, ones, threes and slide. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

CITY OF SILENT MEN. A splendid picture with a good plot. You will make no mistake to book this. Advertising, regular. Attendance, fair. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

CITY OF SILENT MEN. A good picture, but film was so rotten, patrons lost all interest. What's wrong with Paramount for sending out bad stuff, no fault of the machines, have two new ones. Advertising, ones, photos, talk, cards. Patronage, general. Attendance, very good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

CITY OF SILENT MEN. Very good picture. I saw it all myself and that's some recommendation. Advertising, usual billboard and papers. Patronage, small town. Attendance, good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

CRADLE OF COURAGE. Patrons well pleased. Bill Hart plays part well, interesting from start to finish. Advertising, ones and photos. Patronage, general. Attendance, extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

DEVIL'S PAWN. One of the many foreign pictures that never please American audiences. Advertising, newspaper, one sheets and photos. Patronage, mixed. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

Pathé

NANOOK OF THE NORTH. Excellent. Greatest educational picture yet made. Ran morning matinee for children. Morning packed house, with children. ten to two. After two, regular admission. Attendance, excellent. Comments, best picture of its kind produced. Don't advertise it as a story but as history, educational, geography. Appeal to scholars to see it. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

Selznick

REPORTED MISSING. Very good, but I was a little disappointed in this, so many good reports I thought it would be a knockout. Attendance, fair. Sam Brooks, Liberty Theatre, Hailey, Idaho.

WAY OF A MAID. One of Elaine Hammerstein's real comedy dramas, has pep and action, lots of fun and heart interest. Niles Welsh is particularly good. Will please where they want comedy dramas. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

United Artists

FAIR LADY. I didn't see this, but every one reported it to be very good. What few saw it were kept interested every minute. Patronage, small town. Attendance, poor (terribly hot). A. La Valla, Community Theatre, Bethel, Connecticut.

Universal

BIG ADVENTURE. A knockout. Cuddle up to Universal is right. Fifty-two good pictures a year and no worry. Come on Carl, I'm with you as long as you give us pictures like this at one-sixth of what they ask for Coogan. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

BLACK BAG. Good crook drama, but not as good as "Man Under Cover." Patronage; small town. Attendance; poor. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

KISSED. Cracker-jack society coemdy. Star attractive; story good. Marie Prevost is coming. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

In the Corner

Down yonder in the corner of this page is a report blank. Fill it in—tear it out—send it on. MORE REPORTS MEAN BETTER BOOKINGS.

MAN UNDER COVER. This picture is up to the Rawlinson standard. A very good comedy drama. Advertising; three sheets and slides. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylanvia.

MAN TO MAN. One of Harry Carey's best pictures. Patrons well pleased. Advertising; banner, photos, ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

OUT OF THE SILENT NORTH. Fine northern picture. Did not please as well as other Curwood pictures. Advertising; ones, threes, photos. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

OUT OF THE SILENT NORTH. Frank Mayo did his work fine and if you want a good norther get it. Advertising; lobby, newspaper and slide. Patronage; high class. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Missouri.

OUT OF THE SILENT NORTH. Frank Mayo is always at his best in pictures like this. Mr. Mayo is ably assisted by Barbara Bedford, a dark-eyed young ingenue, who registers splendidly. A picture of this type would not be all complete without an exciting combat in which Mayo as usual uses his fists to good advantage. Good picture for residential theatres and a very good entertainment feature. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

OUTSIDE THE LAW. Fair, not a special by any means. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

RAGE OF PARIS. Just fair, not much of a story, no real acting. They figure on Miss du Pont's looks to get it by. We have lost prestige with our patrons since playing Universal, and we have played some of their so-called big ones. Thos L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

THE SHARK MASTER. This program picture pleased about 80%. Most Universal products are better. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

SHATTERED DREAMS. A good picture suitable for any house. I am not afraid of any of the Universal specials. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; good. Stephens G. Brenner, Eagle Theatre, Baltimore, Maryland.

STEP ON IT. Just a corking feature. Real life and pep shown throughout this one. Will tickle 'em all. Patronage; general. Attendance; fair. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

STEP ON IT. Hoot Gibson in one of his good western pictures. Our people liked it immensely. Business best Monday night of the summer. Picture has action and comedy and should go immense where such stuff is liked. Attendance; good. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

THE TRAP. Good outdoor picture. Lon Chaney fine character. Business only fair. Not just the type of picture to please the masses is my way of sizing up this production. Lacks drawing power. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

THE VERDICT. This is one of Universal's newspaper stories with Eddie Polo. Very good, should have been a feature instead of two reels. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WILD HONEY. Another Priscilla Dean winner for us. Business good three days, something very unusual here. Story not as well done as "Conflict," but has a humdinger finish that leaves them gasping. Water deluge is a wonderful bit of work. Picture worthy of any house. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

A WONDERFUL WIFE. Pretty fair picture and seemed to please. Nothing remarkable in it though settings were out of the ordinary as to originality. Miss du Pont lacks something as a star, but it is hard to say what. Advertising; good program picture for daily change house. Patronage; general. Attendance; fair. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Vitagraph

SECRET OF THE HILLS. Very good and pleased all who saw it, but didn't draw on account of free show in the Square. Did very well, no kick coming, made expenses. Patronage; high class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

THE SHEIK'S WIFE. A good picture for high class audience. Don't raise your price, as it's not a special. Advertising; billboard and newspapers. Patronage; high class. Attendance; good. John A. Schwalm, Rialto Theatre, Hamilton, Ohio.

THE SHEIK'S WIFE. Another piece of foreign junk. Went wrong on this by falling for the newspaper write-ups that Vitagraph mailed out. It is absolutely rotten and my patrons sure did tell me so. It will get them in, especially if you played the "Sheik," but better lay off and not try to fool them. Business good on this to my sorrow as the more I sold on this one, the more they cussed me. Patronage; small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PROJECTION

By F. H. RICHARDSON

An Excellent Tool

From Geraldine L. Lowe, who manages the Howe Theatre Supply House, Portland, Me., when her husband is absent looking after the theatre he manages, comes a letter, excerpts from which read as follows:

My dear Mr. Richardson: Have just been reading the Moving Picture World, and when I read that periodical, I just naturally think of the author of what has been known as the "Projectionists' Bible," and any projectionist who does not make it the basis of his knowledge is a lost sheep for fair.

Here in Portland the men do get a great deal of good out of it, and are anxiously awaiting the new edition. As soon as it is off the press this particular lady is planning a special trip around to the theatres of this state with the hope of getting a good distribution among the projectionists, to the end that they may apply the knowledge therein contained and thus bring about a betterment to the industry through improved presentation of the pictures.

Handbook Needed.

That the Handbook is needed in this state cannot be questioned. If you could see some of the things I have seen, you would weep, though it must be said that as a rule the salary paid the men who produce inefficient results seldom warrants their being better than they are.

Mr. Howe has made a little device to hold the intermittent sprockets while assembling it with the star and bushing, to the end that one pair of hands can do the work without danger of springing the sprocket or shaft. Am enclosing photographs. He, at least, finds it to be very practical, and hopes it will prove helpful to others.

I had hoped to get up to Maine again this summer, but don't know. It seems impossible to get caught up with my work, and I have undertaken duties as Chairman of the Theatre Committee of the S. M. P. E., the fulfillment of which is proving something of a puzzle—don't know how I am going to find time and energy to do it all.

The Handbook is now on the job. That it will help the incompetent man goes without saying, and while it may be true that the men are not paid a salary justifying a high degree of skill, still how can they expect a good salary until they make themselves worth it?

An exhibitor naturally doesn't like to pay a man a lot more than he is worth on the chance that he will wake up and make himself worth the money. He is in the market to buy knowledge, skill and ability. If the man has not these qualifications he has no right to expect to be paid for that which he does not possess.

All through the country are thousands of men who make absolutely no adequate effort to become worth more money than they are making, and yet these are the very men who shout the loudest for increased wages.

The tool looks very good indeed. It is simple, and should be efficient, although I presume it would require a different form for each different make of projector. It is recommended to the favorable consideration of readers of this department.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

False Economy

S. S. Holt, Projectionist Superior, Wisconsin, sends a clipping from a theatrical paper, with the remark:

I will say that the writer of the article surely does not know very much about the projection of moving pictures. I myself, have had fifteen years' actual projection experience and still learn something nearly every day.

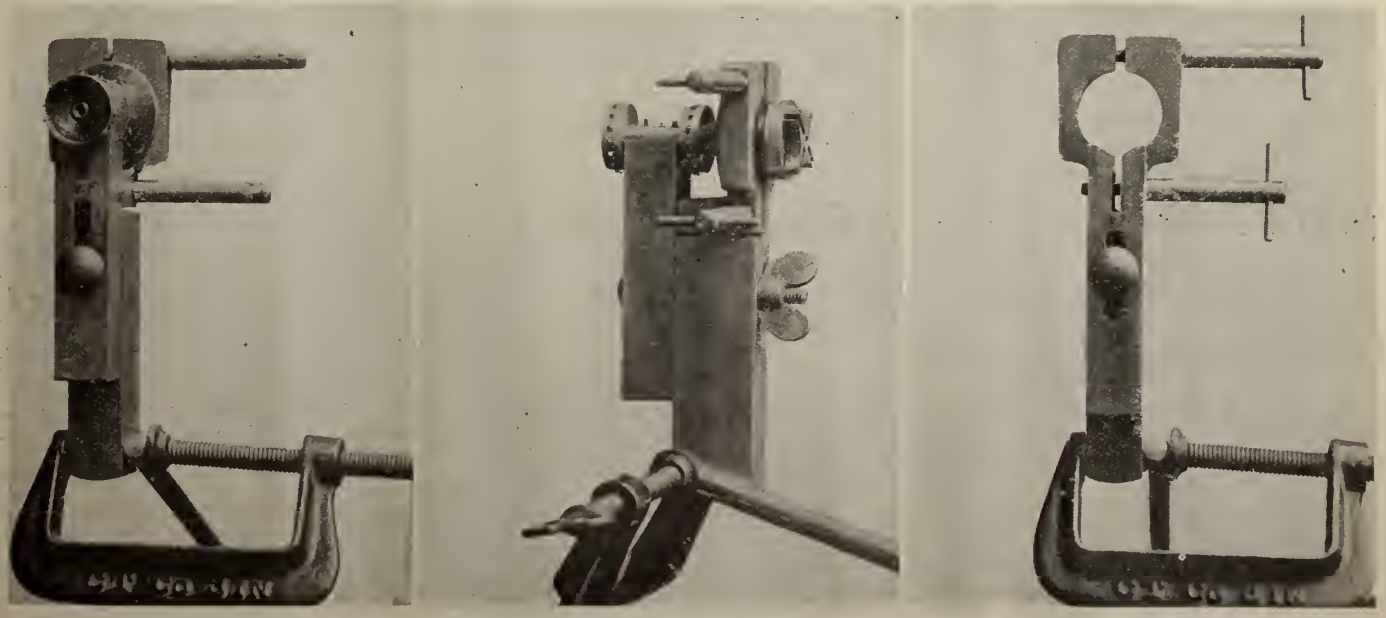
To become a first-class projectionist requires from four to six years of work and study—not one or two years merely setting the carbons and threading the projectors.

The writer of the article in question does not give the projectionist a square deal. If what he says is true why should projectionists study your new 1,000 page handbook or projection department, to say nothing of books on electricity and applied optics, besides knowing all the parts of his projector and other devices placed in his charge.

The article complained of reads, in part, as follows:

Local Union, No. 306, of the Motion Picture Machine Operators' Protective Union, held a largely attended meeting this morning at the Central Theatre.

The occasion was the meeting of the men with a special sub-committee of the Board



MR. HOWE'S DEVICE

For holding intermittent sprockets while assembling with star and bushing, obviating tendency to spring sprocket or shaft.

of Directors of the T. O. C. C., who requested a ten per cent reduction. This the union refused to do. Many speakers from the T. O. C. C. urged the necessity for a reduction so that the theatre owners could meet the heavy expenses under which they are now suffering. It is claimed that the business is falling off at least fifty per cent. on account of financial depression, and that the rental of pictures, as well as wages, has remained at a high altitude.

According to the seating capacity of a theatre a sliding scale of wages is in operation. The average pay for an operator is about $52 a week. Relief men who work about half as long receive almost the same amount.

It is said that an operator is not considered a skilled mechanic and any man applying himself for a short period can become efficient and capable as an operator.

It is said that the organization has voluntarily increased the earnings of the men in the past, but its present plans are still undecided. Speeches were made by several of the operators in which they said that positively no wage cut would be accepted.

Samuel Kaplan, president of Local Union No. 306, stated after the meeting that he was in perfect accord with the men.

It is amusing how far, far wide of the real mark men who are presumed to "know" will often shoot.

Two Prominent Points

In this whole matter two points stick out prominently: First, the exhibitors with comparatively few exceptions, have no conception of the waste they suffer through incompetency in the projection room, and no idea as to the importance high grade knowledge in the projectionist, and his application of the same in the projection of the picture to the screen efficiently and artistically has in selling the picture to the public.

They apparently cannot visualize the connection between high grade skill in the projection room and box office receipts. It seems utterly beyond the comprehension that if they now pay fifty-two dollars per week to a projectionist that they could possibly be the gainer by paying one hundred.

Also, the average projectionist has not yet awakened to the possibilities in money value of hard work coupled with high grade knowledge and skill.

Second, While Local Union 306 contains many high grade men—among the best we have in the country—men who are very much underpaid at the union scale, it also contains many who would be very dear at any price, and the local demands what is, in these latter individual cases, an entirely outrageous price; and that, too, without making any adequate effort to force the incompetents to become competent.

Personally I have almost entirely lost all interest in local 306, nor do I ever expect to again become interested in it until its leadership is changed, nor do I ever expect to see the New York projectionist make much real advancement until the change takes place.

In the article quoted two items were distinctly amusing. One was the statement that the "President" of local 306 was in perfect accord with the men. Exactly what interest the fact that the employe of the men agrees with them is, I, frankly, do not quite see. The other is that the exhibitors expect to improve matters financial by further cheapening that which is now far too cheap for best results.

As To Motors

The Gayety Theatre, Starke, Florida, writes:

What's the matter with my new Handbook. It should be here by now. Rush her along! Will a 220 volt D. C. motor, any horsepower, operate on 220 volt A. C.? Will any D. C. motor operate on D. C.? Have been told they will by one who claims to have run 110 volt D. C. motors on 110 volt A. C.? If this is practical or advisable let me know.

In the use of theatre dimmers, will a 220 volt dimmer work just as satisfactorily on 220 volt A. C.?

Dimmers are nothing more or less than adjustable resistance, and the same dimmers will operate equally well on D. C. or A. C., though due to some probable self inductive effect they will be a bit more powerful on A. C.—meaning that they may put out the lights a bit sooner. That, however, makes no practical difference in their operation.

It Isn't Done

As to running D. C. motors on A. C., why it just isn't done in polite society. The man who told you that must have wanted to get you to either seriously injure or ruin your motors.

Frankly, I don't know exactly what the effect would be as to injury, but D. C. motors are made to operate on current flowing constantly in one direction, whereas A. C. flows in both directions alternately, so that the effect would be to reverse the pull on the armature every half cycle.

Don't know exactly what the effect on the field magnets would be as to excitation, but seems to me there would be pretty nearly a dead short circuit in the armature. Some of your motor sharks tell us just what the electrical effect would be anyhow, and the ultimate effect on the motor.

But this much I can tell you positively, right off the bat, viz: you cannot operate D. C. motors on A. C., or vice versa.

HAVE YOU PROJECTION TROUBLE?

Almost anyone can plan a picture theatre.
Apparently almost everyone does.
But it requires knowledge and experience to insure good projection from the very first show.
We are projection engineers with a long list of satisfied clients as recommendations.
We are tied up with no particular line of equipment and are free to advise that best adapted to each individually arranged house.
We work with your architect and the result is a house of no projection regrets.
We do not cost you money. We save it.
Write us today—we can help you.

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203 West 49th Street, New York City

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THEATRE EQUIPMENT
AND SUPPLIES
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Moving Picture Machines
Complete Equipments—Supplies of All Kinds
Exhibitors' Best Friend
CUT RATE PRICES
Monarch Theatre Supply Co.
228 Union Avenue, Memphis, Tenn.
724 So. Wabash Ave., Chicago, Ill.

Old Timer Dead

From my old friend, Howard Codding, Cleveland, came a letter containing something which was in the nature of a shock. Not long ago word came that William Swanson, known to us of the old days as "Billie" Swanson had booked his passage to the Great Beyond, and sailed away into the shadows of the Silent Shore. Scarcely had we recovered from this, when Codding's letter came saying: "It will be of interest to you to know of the passing of our beloved mutual friend, Charles McGowan, who died yesterday, July 27, at Battle Creek, Mich., where he had gone in hopes of recovery from the trouble which proved fatal."

What connected McGowan and Swanson in my mind was the fact that many years ago I projected pictures in Billie Swanson's Theatre which, as I remember it, was on Cottage Grove Avenue, near 63rd Street, Chicago, of which McGowan was manager. Mac and I have met several times since.

He was a fine chap, who stood four-square with the world. Well, we all must make this trip at the end. Billie and Mac have gone ahead along the road you and I will travel, but it is tough to see the friends of old days pass out, and to know we shall hear their voices, see their faces and grasp their hands no more.

Bad Practice

E. A. Jackson, Projectionist, Ely, Minnesota, presents a proposition of which some Minnesota projectionists have good cause to be ashamed.

He says:

Have been an operator (projectionist) for more than seven years, located in a small town—about 8,000 population. Have two Powers Six A projectors, with mercury arc rectifier for each.

Have written several projectionists in the cities asking information as to the union, but not one of them replied. So I am asking you.

I wish to belong to some sort of a moving picture organization, but isolated as we are I cannot do anything without outside help. What we wish to do is form a local of some union.

Friend Jackson apparently has very slight knowledge of even what a union is, but it is to his credit that he wishes to join with his fellows. It most emphatically is NOT to the credit of those to whom he wrote that they had so little courtesy, or even interest in their own profession that they failed or refused to reply to a letter of inquiry.

What a Union Is

For the information of Jackson, a union is the banding together of either projectionists or of projectionists and stage employees into an organization to protect their own rights and to improve themselves and their conditions in every possible way.

It requires a certain given number of men to form an organization. I do not at the moment remember how many, but think it is seven. Anyhow, whatever the number is there would have to be that many projectionists or projectionists and stage employees combined if you are to form a local union.

But Ely is under the jurisdiction of some local—whatever local you are nearest to, and you have the right to demand admission to that local, provided you can pass its requirements. I will ask the international office I. A. T. S. E. and M. P. M. O. to advise you as to your best line of procedure.

A Valuable Booklet

The National Lamp Works of the General Electric Company have issued a valuable booklet of 46 pages, entitled "Motion Picture Projection with Mazda Lamps," by H. H. Magdsick and C. E. Egeler.

The book contains a practical discussion of the principles of mazda lamp projection and their application. I would advise all projectionists to secure a copy, which they may do by addressing the National Lamp Works, Nela Park, Cleveland, Ohio.

This booklet, together with the new handbook, should be all the Mazda projectionist will require to secure maximum results on his screen. Both the National booklet and the Mazda section of the new handbook are profusely illustrated.

In asking for the National booklet, ask for "Bulletin 33A" and give the above title. So far as I know it is supplied gratis, but I would suggest that you make your request upon the theatre stationery, print your name and address and inclose five cents in stamps for postage.

The next installment of the article entitled "The Biggest Question" will appear in the next issue.

Better Equipment

Conducted by E. T. KEYSER

Picture Theatre Renovation Is A Big Feature of Current Year

IT is probable that the summer of 1922 will go down in history of the industry as one of the most active in renovation activities of exhibitors.

More and more the exhibitor is realizing that exhibiting is not a line of business in which one may remain still. Either one goes forward with the progress of the day or he is left behind the procession.

The picture fan has become critical in regard to his surroundings and the manner in which his program of entertainment is served to him. He travels and sees how houses in the larger cities put on their shows. He notes comforts and conveniences placed at his disposal in the big city houses. While he does not expect the theatre of his own smaller town to furnish all of these, he has become critical regarding minor attractions that he feels that his own neighborhood house should provide, and their absence oft peeves him.

The wise exhibitor realizes this and proceeds to beat him to it by offering these refinements before the patron registers his dissatisfaction by remaining away or patronizing a competitor. One cannot hold a 1922 crowd with a 1915 model house and equipment, particularly as some one is always waiting just around the corner watching for an opportunity to horn in on the patronage of the exhibitor who lags.

The following list, which comprises the renovating efforts of thirty-four houses, constitutes an encouraging feature of this week's equipment news. We congratulate those exhibitors represented therein.

Improving Theatres

HARTFORD, CONN.—W. E. Gaulkins & Son, 327 Trumbull street, have contract to rebuild one-story brick theatre on Main street for Mrs. D. J. Post and Mrs. J. H. Thompson, 405 Washington street, to cost $50,000.

AUGUSTA, GA.—Boardman Brothers have purchased Grand Theatre at Jackson and Green streets and have plans by Willis Irvin for remodeling building, to cost $25,000.

DECATUR, IA.—Spray and McCormick, managers of Mecca and Crystal, both moving picture theatres, will remodel latter house.

ALEXANDRIA, IA.—Extensive improvements are being made to Strand Theatre.

WAUKEGAN, ILL.—Reported that $100,000 will be expended for remodeling Academy Theatre.

LA GRANGE, ILL.—Frank Evans has purchased Illinois Theatre and plans to redecorate and make other improvements.

BEDFORD, IND.—Lawrence Theatrical Company, owners of Lawrence Theatre Company, who have a ten-year lease with option to purchase the Stone City Theatre, plan to expend $60,000 to remodel building.

SHREVEPORT, LA. — Saenger-Ehrlich Company has leased Grand Opera House. Will expend $100,000 for improvements.

LOWELL, MASS.—Harry P. Graves is preparing plans for remodeling Merrimack Square Theatre, to cost about $50,000.

DETROIT, MICH.—Harold Smilanski will remodel theatre at Jefferson and Lycaste streets.

DETROIT, MICH.—Scisorek & Malkin, 1327 First National Bank Building, are preparing plans for remodeling and building an addition 50 x 105 feet to theatre at Jefferson and Lycaste avenues.

McINTOSH, MINN.—E. Vaatveit, who recently purchased Grand Theatre, will make extensive improvements to house.

KANSAS CITY, MO.—Elliott Theatre Corporation has plans by R. E. Peden Company, 945 New York Life Building, for remodeling interior of Grand Theatre, at 704 Grand avenue, to cost $100,000.

ST. LOUIS, MO.—H. O. Hitsch & Company, Wainwright Building, has contract to make alterations and erect an addition to theatre and commercial building at Tenth and Pine streets for Stifel Estate Company, 314 North Fourth street, to cost $50,000.

ST. LOUIS, MO.—Hoffman Brothers Construction Company, 2712 Wyandotte avenue, has contract for brick addition, 50 by 80 feet, to Woodland Theatre, at 5,000 Gravois avenue, for Woodland Theatre Company, to cost $40,000.

PITMAN, N. J.—Alterations are being made to Park Theatre, increasing the seating capacity.

CARTHAGE, N. Y.—Extensive alterations are being made to Hippodrome Theatre. House will reopen early in August under management of Thomas F. Joy.

HARRISON, N. Y.—A. Baluisco has plans by Stanley Wetmore, Portchester, for alterations and an addition, 85 by 45 feet, to fire damaged theatre, to cost $50,000.

SYRACUSE, N. Y.—M. Quinn has plans by E. A. Howard, Bastable Building, for alterations to moving picture theatre on Division street.

TROY, N. Y.—Griswold Theatre has been closed for renovation. Will reopen in August under management of Ilium Amusement Company with picture program.

BELLAIRE, O.—Nuroma Theatre has been closed for a few weeks to permit remodeling.

LIMA, O.—Maire Brothers have plans by De Curtins & Ranson, Opera Block, for remodeling Faurot Opera House.

MAHANOY CITY, PA.—Extensive improvements are being made to Family Theatre.

MECHANICSBURG, O.—A. L. Shaw & Company has contract to remodel Princess Theatre.

PHILADELPHIA, PA.—Kober Construction Company, 34 South 17th street, has contract for alterations and an addition to Jefferson Theatre at 2219 North 29th street for Green & Altman, 616 North Broad street.

PHILADELPHIA, PA.—Felix Claro, 5313 Malcolm street, has contract for alterations to moving picture theatre at 1638 Point Breeze avenue, for James P. Fogarty.

PITTSBURGH, PA.—W. E. Snaman is preparing plans for remodeling Savoy Theatre at 347 Fifth avenue, to cost about $65,000.

READING, PA.—Rajah Temple Theatre, recently leased by Wilmer & Vincent, is being remodeled and seating capacity increased to 2,500.

CORPUS CHRISTI, TEXAS.—L. K. Powell and George Zinsz will remodel Liberty Theatre.

PORTSMOUTH, VA.—Portsmouth Improvement Company plans to repair and reopen one-story brick Orpheum Theatre, recently damaged by fire, as soon as insurance is adjusted. Cost estimated at $50,000.

CEDARBURG, WIS.—William F. Loidl has plans by H. T Schramek, 221 Grand avenue, Milwaukee, for an addition to theatre.

New Film Exchange

DALLAS, TEXAS.—George W. Hewitt has contract for four-story film exchange building, to be erected at Harwood and Jackson streets, for Willard & Davis, to cost $40,000.

Moving Picture Studio

GROSSE POINTE, MICH.—Detroit Motion Picture Corporation will erect studio on Vernier road. Address Edmund C. Vernier, vice-president.

Hay in New Job

Ned Hay, formerly an assistant director at Paramount's Long Island studio, has been appointed casting director at the studio. He succeeds Arthur Cozine, who becomes location manager.

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Northwestern Exhibitors Are Now Busily Building and Renovating

THEATRE building in the Pacific Northwest is again showing signs of healthy activity, according to reports recently received from B. F. Shearer, Inc., Northwestern and Canadian distributors for Simplex projectors, who have just moved to new and attractive quarters at 210 Virginia Street, Seattle.

Dennis T. Carmody of Bend, Oregon, has let contracts for a theatre to be erected across the street from the Pilot Butte Hotel on a lot 50x130 feet.

Hugh Thompson, of Bend, is the architect, and B. F. Shearer, Inc., has full charge of equipment installation. Construction is to be of steel and concrete. The house will seat 750 patrons, and will have specially designed lighting fixtures in keeping with the architecture of the building. Simplex projection and Transverters will be installed in the projection room. The house will cost about $65,000 and is scheduled for a November first opening. Fox pictures have been contracted for by Mr. Cormody, who has been in the wholesale tobacco business in Bend. The new theatre will bear his name. There are two other houses in Bend.

Work is progressing on Tom O'Neil's new Lark Theatre, a $45,000 house now in course of construction in McMinville, Oregon, for which a September opening is promised. B. F. Shearer, Inc., is in charge of all equipment.

Stark & Hochnadel have scheduled an early September opening for their new Selwood Theatre in Portland. Equipment for same is being assembled now by B. F. Shearer, Inc., who have full charge of the installation.

Renovating the Columbia

In addition to the above, the Seattle Columbia theatre at Second Avenue and Pike Streets has been closed for two weeks for renovating and redecorating. A new organ is being installed. Thirty workmen are rushing the job to completion. Manager Case is right on the job, with advertising stunts and outdoor trailers shown nightly on the theatre front which is blocked off with a huge sign announcing the opening attraction. The Columbia was formerly the Clemmer Theatre.

Mack J. Davis' new Mack theatre in Port Angeles, Wash., is taking shape rapidly. It is of steel and concrete construction. The theatre proper will seat 1,100 and is equipped with Powers (6B double dissolving projectors) installed by the Theatre Equipment Co., of Seattle, the latest type Robert Morgan symphony orchestra.

Lounge rooms will be glass enclosed, permitting patrons to smoke a friendly pipe or rock the baby while enjoying the pictures. In addition there will be a nursery and a baby-buggy garage.

The foyer will accommodate over 350 patrons at one time and the entrance is proportionately large. There will be loges for one hundred, and boxes seating fifty. The approach will be of marble, each slab selected to blend with the gold fresco work of the ceiling.

In the basement there will be a banquet hall large enough to accommodate 1,000, and a fully equipped kitchen. On the roof, in a roof garden effect, will be a dance hall that will hold one hundred couples. George B. Purvis, of Seattle, is the architect.

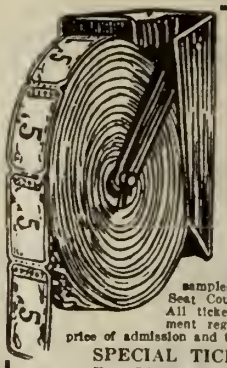
New Branch Opens

The Cosmopolitan Supply Co., has opened a Portland branch at 45 Fourth Street. H. G. Case, formerly distributor of Acme projectors, in the Oregon territory is manager of the branch.

BERRYVILLE, ARK.—Hugh Wall is now operating Ozark Theatre.

WILMINGTON, DEL.—Melville Gambrill has purchased Parkway Theatre, a moving picture house at Delaware avenue and Adams street.

JENNINGS, FLA.—F. N. and J. H. Houppert have leased the Jennings Theatre.



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Theatres Projected

LOS ANGELES, CALIF.—Lawrence Burck Construction Company, 325 South Hill street, has contracted at $347,500 to erect theatre at southwest corner Pico street and Norton avenue for Forum Theatre Company.

LAUREL, DEL.—T. J. Waller has plans by Wallace Hand, Hollyoak, for rebuilding fire damaged Waller (moving picture) Theatre.

LA PORTE, IND.—Martin E. Nelson, of Chicago, has contract to erect new theatre for La Porte Theatre Company, to cost $500,000.

COUNCIL BLUFFS, IA.—New theatre will be erected on Pierce street.

IMOGENE, IA.—Imogene Theatre has been opened by George Adams.

MUSCATINE, IA.—E. M. Henlee has postponed building new theatre and store building until 1923.

ARGENTINE, KANS.—Elliott Theatre Corporation, 704 Grand avenue, Kansas City, Mo., has plans by R. E. Peden Company, 945 New York Life Building, Kansas City, Mo., for theatre, to cost $65,000.

IOLA, KANS.—Ira D. Kelly has plans by Washburn & Stookey, of Ottawa, for two-story brick and stone-trim moving picture theatre, 50 by 100, concrete and tile floors, to cost $30,000.

BATON ROUGE, LA.—Elks Theatre Company, Third and Florida streets, will erect new building.

NEW ORLEANS, LA.—Lionel F. Favret, Louisiana Building, has contract to erect two-story brick Le Petit Theatre at Chartres and Philli streets, to cost $28,826.

SOMERVILLE, MASS.—J. Emile Belanger, 54 Roosevelt street, is preparing plans for one-story brick moving picture theatre, 60 by 120 feet, to be erected on Acushnet avenue, to cost $60,000.

DETROIT, MICH.—Joseph Gwizdowski is preparing plans for brick theatre, 38 by 106 feet, to be erected on Mt. Elliott near Miller street.

DETROIT, MICH.—Hebrew Societies of Detroit, Kirby and St. Anthony streets, will erect new school, to include auditorium, with seating capacity of 2,000, to cost $125,000.

DETROIT, MICH.—George V. Pottle is preparing plans for brick theatre, 30 by 177 feet, to be erected on Van Dyke avenue.

AURORA, MINN.—Matt Alto, who had planned to erect new theatre, has postponed project until 1923.

INDEPENDENCE, MO.—A. E. Elliott will erect moving picture theatre, with seating capacity of 1,200, to cost $65,000.

HAVRE, MONT.—New Lyric Theatre has opened.

SUFFERN, N. Y.—Pearl River Amusement Company has opened new Pearl River Theatre.

SUFFERN, N. Y.—Suffern Amusement Company, Inc., care Major Bazil Courtney, 160 Broadway, New York, has plans by Eugene De Rosa, 110 West 40th street, New York, for brick and terra-cotta theatre and store building.

PORTLAND, ORE.—D. T. Carmody will erect theatre at Wall and Oregon streets, to cost $25,000.

PITTSBURGH, PA.—John Elmore has plans by W. J. L. Peoples, Monongahela Bank Building, for two-story brick and terra-cotta front moving picture theatre, 59 by 140 feet, to be erected on Center avenue.

ELKHART, TEXAS.—Local capitalists will erect new moving picture theatre.

NILES, WASH.—F. A. Leal has started work on new theatre, to cost $40,000.

SUPERIOR, WIS.—Finkelstein & Reuben, 25 Loeb Arcade, Minneapolis, Minn., plan new theatre and store building to be erected at First street and Second avenue, W.

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VOLUME LVII JULY—AUGUST, 1922

Index to Photoplays

Herewith is a list of motion pictures announced for release during July and August. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published on pages indicated by reference marks; "R" indicating Reviews and "C" Consensus. Where reference letters are omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials or series of pictures are indexed under the general title of such serial or series. Unless otherwise specified, all subjects listed are five-reel dramas.

A

Accidents Will Happen (1 reel) (Neeley Edwards) (Universal).
Abraham and Lot (1 reel) (Sacred Films, Inc.) (Review—Aug. 19).
Afraid to Fight (4,600 feet) (Frank Mayo—Star) (William Worthington—Director) (Universal) (Review—Aug. 5).
Affinities (5 reels) (Colleen Moore—Featured) (Universal) (Ward Lascelle—Director) (Review—August 26).
Always the Woman (5,450 feet) (Betty Compson—Star) (Richard Rosson—Director) (Goldwyn) Review—July 22) (Consensus—Aug. 12).
Along the New England Coast (1 reel) (Urban Popular Classic) (Review—Aug. 5).
All Wet (Fox) (Comment—August 26).
Angel Citizens (4,200 feet) (Franklyn Farnum—Star) (Francis Ford—Director) (W. M. Smith) (Review—Aug. 5).
Annabel Lee (4,800 feet) (Adapted from the poem by Edgar Allan Poe) (William J. Scully—Director) (George Fecke) (Review—July 1).
At Large (2 reels) (Tom Santschi—Star) (Universal).

B

Bath Day (2 reels) (Harry Sweet and Queenie—The Horse) (Universal).
Beauty's Worth (6751 feet) (Marion Davies—Star) (Robert G. Vignola—Director) (Paramount-Cosmopolitan) (Review — April 8) (Consensus—July 8).
Bed of Roses, A (1 reel) (Paul Parrott—Star) (Pathe).
Bellboy 13 (First National).
Better Man Wins, The (5 reels) (Pete Morrison—Star) (Sanford Productions).
Belle of Alaska, The (4,891 feet) (Jane Novak—Star) (Chester Bennett—Director) (American Releasing) (Review—June 24) (Consensus—Aug. 12).
Beyond the Horizon (Hodkinson) (Kineto) (Review—July 15).
Bing, Bang, Boom (5 reels) (Adapted from story by Raymond Leslie Goldman) (David Butler—Star) (Fred J. Butler—Director) (Western Pictures Exploitation Co.) (Review—July 22).
Black Bag, The (4,343 feet) (Adapted from novel by Louis Joseph Vance) (Herbert Rawlinson—Star) (Stuart Paton—Director) (Universal) (Review—June 10) (Consensus—July 15).
Blood and Sand (7,235 feet) (Adapted from Vicente Blasco Ibanez's novel, of the same name) (Rodolph Valentino—Star) (Fred Niblo — Director) (Paramount) (Review — Aug. 19).
Bluebeard, Jr. (American Releasing Corp.).
Bonded Woman, The (7,178 feet) (Adapted from John Fleming Wilson's story, "The Salving of John Somers") (Betty Compson—Star) (Philip E. Rosen—Director) (Paramount) (Review—Aug. 12).
Boastful Cat, The (Cartoon) Pathe-Aesop Fables).
Borderland (5,405 feet) (Agnes Ayres—Star) (Paul Powell—Director) (Paramount) (Review—Aug. 5).
Bath Day (Century) (Comment—August 26).
Brewing Trouble (2/3 reel) (Aesop Fables-Pathe).
Bride-to-Be, The (1 reel) (Paul Parrott—Star) (Pathe) (Review—July 22).
British Castles (1 reel) (Kineto) (Hodkinson) (Review—July 8).
Bucking Broadway (2 reels) (Neal Burns—Star) (Educational) (Review—June 17).
Busy Bees (1 reel) (Paul Parrott—Star) (Pathe) (Review—Aug. 5).

C

Caesar's Ghost (1 reel) (Roy Atwell—Star) (Universal).
Case of Identity, A (2 reels) (Sherlock Holmes Comedy) (Educational) (Review—July 1).
Cat and the Pig, The (2/3 reel) (Pathe—Paul Terry Cartoon) (Review—June 24).
Children of France, The (1 reel) (Hy Mayer Travelaugh) (Film Booking Office) (Review—July 22).
City Slicker, The (1 reel) (Pathe—reissue).
Circus Day (2 reels) (Campbell Comedy—Educational) (Review—July 1).
Country Flapper, The (5 reels) (Adapted from story, Cynic Effect," by Nalbro Bartley) (Dorothy Gish—Star) (F. Richard Jones—Director) (Producers Security) (Review—Aug. 12).
Come Again (2 reels) (Tom Santschi—Star) (Universal).
Colleen of the Pines (4,738 feet) (Jane Novak—Star) (Chester Bennett—Director) (Film Booking Offices) (Review—July 15).
Court Plastered (Mutt and Jeff—Fox) (Review—Aug. 5).
Copper Beeches, The (2 reels) (Ellie Norwood) (Educational) (Review—Aug. 19).
Crime in a Big City (2/3 reel) (Pathe—Paul Terry Cartoon) (Review—July 15).
Cupid by Proxy (3 reels) (Baby Marie Osborne) (Pathe—reissue) (Review—Aug. 19).
Crusader, The (4,780 feet) (William Russell—Star) (Howard M. Mitchell—Director) (Fox) (Review—Aug. 19).

D

Danse Macabre (1 reel) (Claude H. McGowan) (Review—Aug. 12).
Dead Game (2 reels) (Art Acord—Star) (Universal).
Deserted at the Altar (All-star cast) (Phil Goldstone).
Destiny's Isle (5,496 feet) (William P. S. Earle—Director) (American Releasing Corp.) (Review—July 22).
Devil's Foot, The (2 reels) (Adventures of Sherlock Holmes) (Educational).
Devil's Pawn, The (4,712 feet) (Adapted from the play, "The Yellow Ticket," by John Brennert and John Kraly) (Pola Negri—Star) (Paul Ludwig—Director) (Paramount) (Review—June 24) (Consensus—July 1).
Dictator, The (5,221 feet) (Adapted from the play by Richard Harding Davis) (Wallace Reid—Star) (James Cruze—Director) (Paramount) (Review—July 15) (Consensus—Aug. 12).
Discontented Wives (Playgoers Pictures).
Divorce Coupons (5,249 feet) (Corinne Griffith—Star) (Webster Campbell—Director) (Vitagraph) (Review—July 1) (Consensus—July 29).
Dog and the Fish, The (Cartoon) (Pathe—Aesop Fable) (Review—Aug. 19).
Domestic Relations (5,192 feet) (Katherine MacDonald—Star) (Chet Whitey—Director) (First National) (Review—June 17) (Consensus—July 29).
Don't Shoot (6 reels) (Herbert Rawlinson) (Universal) (Review—August 26).
Door That Has No Key, The (6 reels) (Primex Pictures Corp.).
Drifters, The (2 reels) (Educational—"Wilderness Tales") (Review—Aug. 19).
Dumbell, The (1 reel) (Snub Pollard) (Pathe).
Dusk to Dawn (5,200 feet) (Florence Vidor) (Associated Exhibitors).
Dust Flower, The (5,651 feet) (Helene Chadwick—Star) (Rowland V. Lee—Director) (Goldwyn) (Review—July 15) (Consensus—July 29).
Dying Detective, The (2 reels) (Sherlock Holmes—Educational).

E

Eternity (6 reels) (Primex Pictures Corp.).
Evidence (4,622 feet) (Elaine Hammerstein—Star) (George Archainbaud—Director) (Selznick) (Review—June 24) (Consensus—July 1).
Ex-Kaiser, The (1 reel) (Harry Levey) (Review—Aug. 19).
Eyes of the Mummy, The (3,805 feet) (Pola Negri—Star) (Paramount) (Review—Aug. 19).
Empty House (Educational) (Comment—Aug. 26).

F

Fable of the Mischievous Cat, The (Pathe—Aesop Fable) (Review—Aug. 19).
Fable of the Boastful Cat (Pathe) (Comment—August 26).
Face Between, The (5 reels) (Adapted from the story, "The Carterets," by Justus Miles Forman) (Bert Lytell—Star) (Bayard Vieller—Director) (Metro) (Review—July 29) (Consensus—Aug. 5).
Face to Face (5 reels) (Playgoers).
Falls Ahead (1 reel) (Fox—Mutt and Jeff) (Review—Aug. 12).
Family Closet, The (Playgoers Pictures).
False Alarm, A (2 reels) (Educational) (Review—June 17).
Farmer and the Mice, The (Cartoon) (Pathe—Aesop Fable) (Review—Aug. 19).
Fast Mail, The (6 reels) (Adapted from Lincoln Carter's play) (Bernard Durning—Director) (Fox) (Review—July 15) (Consensus—July 22).
Fatal Marriage, The (4,630 feet) (Former title, "Enoch Arden") (William Christy Cabanne—Director) (Film Booking Office) (Review—July 1).
Felix in the Swim (1 reel) (Cartoon Comedy by Pat Sullivan) (M. J. Winkler) (Review—July 29).
Fire Bride, The (5 reels) (Edward Hearn and Ruth Reneck—Stars) (Art Rosson—Director) (Wid Gunning, Inc.) (Review—March 25) (Consensus—July 1).
Fire! Fire! (2 reels) (Tweedy Comedy—Sanford Productions).
First Barber, The (Educational) (Comment—August 26).
Flesh and Blood (5,300 feet) (Lon Chaney—Star) (Irving Cummings—Director) (Western Pictures Exploitation) (Review—Aug. 19).
Fools First (5,773 feet) (From the story by Hugh McNain Kahler) (Richard Dix and Claire Windsor featured) (Marshall Neilan—Director) (First National) (Review—July 8).
Fool There Was, A (7 reels) (From the play by Porter Emerson Browne, based on Kipling's Poem, "The Vampire") (Estelle Taylor—Star) (Emmett J. Flynn—Director) (Fox) (Review—July 29) (Consensus—Aug. 5).
Fools of Fortune (5,609 feet) (Adapted from W. C. Tuttle's story, "Assisting Ananias") (Featured cast) (Louis William Chaudet—Director) (American Releasing) (Review—Aug. 19).
For Big Stakes (4,378 feet) (Tom Mix—Star) (Lyn Reynolds—Director) (Fox) (Review—July 1) (Consensus—July 8).
For the Defense (Ethel Clayton—Star) (Paramount) (Review—May 6) (Consensus—Aug. 19).
Forget-Me-Not (6 reels) (W. S. Van Dyke—Director) (Burston—Metro) (Review—July 29).
Freshie, The (Big Boy William) (Di Lorenza, Inc.).
Friday the Thirteenth (1 reel) (Paul Parrott—Star) (Pathe) (Review—July 1).
From the Death of H. H. Pope Benedict to the Coronation of H. H. Pope Pius XI (3 reels) (Luigi Brunacci) (Review—July 1).

G

Gasoline Wedding, A (1 reel) (Harold Lloyd) (Pathe—reissue).
Getaway, The (2 reels) (Neal Hart—Star) (Universal-Western).
Ghost of the Rancho, The (3 reels) (Bryant Washburn—Star) (Pathe) (Review—July 15).
Girl in His Room, The (4,523 feet) (Adapted from the play by J. Raleigh Davies) (Alice Calhoun—Star) (Edward Jose—Director) (Vitagraph) (Review—July 1) (Consensus—July 22.)
Glory of Clementina, The (5,700 feet) (Adapted from William J. Locke's novel) (Pauline Frederick—Star) (Emile Chautard—Director) (Film Booking Office) (Review—June 10) (Consensus—July 15).
God's Country and the Law (5,332 feet) (Adapted from story by James Oliver Curwood) (Sidney Olcott—Director) (Arrow) (Review—July 15) (Consensus—July 29).
Go Get 'Em Gates (2 reels) (Art Acord—Star) (Universal).
Golf (Vitagraph) (Comment—August 26).
Going, Going, Gone (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
Going Straight (2 reels) (Mary Pickford—Star) (Universal-Jewel—reissue).
Good Morning Judge (1 reel) (Eddie Boland—Star) (Pathe) (Review—June 17).
Grandma's Boy (4,800 feet) (Harold Lloyd—Star) (Fred Newmeyer—Director) (Associated Exhibitors) (Review—August 12).
Great Alone, The (6 reels) (Monroe Salisbury—Star) (Jacques Jaccard—Director) (American Releasing Corp.) (Review—June 24) (Consensus—July 1).
Great Adventure, The (3 reels) (Bessie Love—Star) (Pathe—reissue) (Review—August 19).

Greatest Truth, The (5,257 feet) (Mia May—Star) (J. May—Director) (Paramount) Review—August 5).
Gun Shy (Franklyn Farnum (Phil Goldstone).
Gyro-Designer and Smoke Rings, The (1 reel) (Hodkinson-Kineto) (Review—July 1).

H

Hale and Hearty (1 reel) (Harry Pollard—Star) (Pathe).
Half Breed, The (5,484 feet) (From Oliver Morosco's play) (Wheeler Oakman—Featured) (Charles Taylor—Director) (First National) (Review—July 1) (Consensus—July 29).
Hands of Nara, The (6,000 feet) (From the novel by Richard Washburn Child) (Clara Kimball Young—Star) (Metro) (Review—August 19).
Hands Up (Arrow).
Hardest Way, The (5,400 feet) (Adapted from story by Henry Kistemaeckers) (Fannie Ward—Star) (Made in France—Distributed by Joan Film Sales Corp.) (Review—July 29).
Heart's Haven (Adapted from novel by Clara Louise Burnham) (Featured Cast) (Eliot Howe and Jean Hersholt—Assistant Directors) (Hodkinson) (Review—August 12).
Head Over Heels (4,500 feet) (Mabel Normand—Star) (Victor Scherzinger—Director) (Review—May 6) (Cousensus—August 12).
Hello Mars (2 reels) (Harry Sweet—Star) (Century Comedy—Universal).
Heart of a Texan, The (4,600 feet) (Neal Hart—Star) (Paul Hurst—Director) (William Steiner) (Review—August 19).
Heupecked (2 reels) (Lee Moran—Star) (Universal).
Her Gilded Cage (6,249 feet) (Adapted from Aune Nichols play, "The Love Dream") (Gloria Swanson—Star) (Paramount) (Review—August 12).
Her Mad Bargain (5,491 feet) (Anita Stewart—Star) (Edwin Carewe—Director) (First National) (Review—July 1).
Her Majesty (4,331 feet) (Mollie King and Creigbton Hale) (George Irving—Director) (Associated Exhibitors) (Review—August 19).
Her Night of Nights (5 reels) (Adapted from story by C. S. Montayne) (Marie Prevost—Star) (Hobart Henley—Director) (Universal) (Review—July 1) (Consensus—July 22).
Heroes and Husbands (Katherine MacDonald) (First National) (5 reels) (Review—August 26).
High Life in New York (1 reel) (Hodkinson-Kineto) (Review—July 15).
Hickville's Romeo (2 reels) (Lee Moran) (Universal).
Hillcrest Mystery, The (3 reels) (Irene Castle—Star) (Pathe—reissue) (Review—July 22).
His Back Against the Wall (4,690 feet) (Raymond Hatton—Star) (Rowland V. Lee—Director) (Goldwyn) (Review—June 10) (Consensus—July 22).
Home Keeping Hearts (Playgoers Pictures).
Honor First (John Gilbert) (Gerome Storm—Director) (Review—August 19).
Hot and Cold (2 reels) (Billy Franey—Star) (O'Connor Productions).
Horse Tears (2 reels) (Queenie, the Human Horse) (Universal).
Hour of Doom, The (2 reels) (Tom Santschi—Star) (Universal).
House of a Thousand Trembles (1 reel) (Neeley Edwards—Star) (Star Comedy—Universal).
How Women Love (Universal) (Betty Blythe—Starred) (Review—August 26) (5 reels).
Human Hearts (6,350 feet) (Adapted from Hal Reid's stage play) (House Peters—Star) (King Baggott—Director) (Universal) (Review—July 22) (Consensus—August 5).
Hurricane's Gal (7,944 feet) (Dorothy Phillips—Star) (Allen Holubar—Director) (First National) (Review—August 5).

I

Its' a Wild Life (1 reel) (Harold Lloyd) (Pathe—reissue).
I Am the Law (6,800 feet (Alice Lake—Star) (Edwin Carewe—Director) (Affiliated Distributors) (Review—May 27) (Special Review—June 3) (Consensus—July 15).
If You Believe It, It's So (5 reels) (Thomas Meighan—Star) (Tom Forman—Director) (Paramount) (Review—July 22).
Improving America's Sbeep and Cattle (1 reel) (Hodkinson-Kineto) (Review—July 15).
India's Three Hundred Million (1 reel) (Kineto) (Review—August 19).
In the Name of tbe Law (6,126 feet) (Emory Johnson—Director) (Film Booking Office) (Review—July 22) (Consensus August 19).
Iron Heart (Pete Morrison) (Sanford Production).
Isle of Doubt, The (5,483 feet) (Wyndham Standing—Star) (Hamilton Smith—Director) (Playgoers Pictures).

J

Japanese Nightingale, A (3 reels) (Fannie Ward—Star) (Pathe—reissue) (Review—July 1).
Jazzed Honeymoon, A (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
John Smith (6,000 feet) (Eugene O'Brien—Star) (Victor Heerman—Director) (Selznick) (Review—June 10) (Consensus—July 22).
Just Neighbors (1 reel) (Harold Lloyd—Star) (Patbe—reissue).
Just Tony (5 recls) (Fox) (Tom Mix—Starred) (Lynn F. Reynolds—Director) (Review—August 26).

K

Kick-Back, The (5 reels) (Harry Carey—Star) (Val Paul—Director) (Film Booking Office) (Review—August 5).
Kid Love, (2 reels) (Universal).

L

Ladies' Man (Metro) (Bull Montana) (Review—August 26).
Ladder Jinx (5,068 feet) (Adapted from story by Edgar Franklin) (Jesse Robins—Director) (Vitagraph) (Review—July 22).
Land of the Red Man (1 reel) (Prizma, Inc.) (Review—August 5).
Late Lamented, The (1 reel) (Paul Parrott—Star) (Pathe) (Review—July 15).
Let-'Er-Go Gallagher (2,000 feet) (Shorty Hamilton Series) (McGovern and Elger).
Let's Go (1 reel) (Harold Lloyd) (Pathe—reissue).
Lighting the Sea-Lanes to New York (1 reel) (Hodkinson-Kineto) (Review—July 1).
Life's Greatest Question (5,000 feet) (Louise Lovely) (Harry Revier—Director) (C. B. C.) (Review—August 19).
Lights of the Desert (Shirley Mason—Star) (Harry Beaumont—Director) (Fox) (Review—June 24) (Consensus—July 1).
Little Diplomat, The (3 reels) (Baby Marie Osborne—Star) (Pathe—reissue) (Review—July 15).
Live Wires (2 reels) (Queenie, the Human Horse) (Universal).
Loaded Door, The (5 reels) (Hoot Gibson—Star) (Harry Pollard—Director) (Universal) (4,653 feet) (Review—August 19).
Love Nest, The (Wid Gunning).

M

Madness of Love, The (Wid Gunning).
Maid and the Millionaire, The (2-3 reel) (Aesop Fables—Pathe).
Makin' Movies (Pathe) (Comment—August 26).
Make or Break (Arrow).
Man Haters, The (Pathe) (Review—July 1).
Man She Brought Back, The (5 Reels) (Charles Miller—Director) (Playgoers Pictures).
Man's Law and God's (6 reels) (Jack Livingston and Ethel Shannon—Featured) (Finis Fox—Director) (American Releasing) (Review—August 12).
Man Unconquerable, The (5,795 feet) (Jack Holt—Star) (Joseph Henabery—Director) (Paramount) (Review—July 29) (Consensus—August 5).
Many Happy Returns (1 reel) (Eddie Boland—Star) (Pathe).
Married Flapper, Tbe (5 reels) (Eddie Prevost—Star) (Stuart Paton—Director) (Universal) Review—August 19).
Married People (5,200 feet) (Adapted from Nell Marie Dace's story, "Things Divine") (Mabel Ballin—Star) (Hugo Ballin—Director) (Hodkinson) (Review—July 29).
Masquerader, The (Guy Bates Post) (From play by Richard Watson Tully) (First National) (7 reels) (Review—August 26).
Me and My Gal (5 reels) (American Releasing) (Betty Balfour—Featured) (George Pearson—Director) (Review—August 26).
Men of Zanzibar, The (4,999 feet) (Adapted from the story by Richard Harding Davis) (William Russell—Star) (Rowland V. Lee—Director) (Fox) (Review—June 10, (Consensus—July 15).
Mechanical Horse (Pathe) (Comment—August 26).
Mile-a-Minute Mary (2 reels) (Dorothy Devore—Star) (Educational) (Review—June 17).
Millionaire for a Day (5 reels) (Guy Empey—Star) (Wilfred North—Director) (Pioneer) (Review—July 1).
Minute Man, The (1 reel) (Star-Universal).
Mischievous Cat, Tbe (2-3 reel) (Aesop Fable—Pathe).
Mr. Barnes of New York (4,804 feet) (Adapted from the drama by Archibald Clavering Gunter) (Tom Moore—Star) (Victor Schertzinger—Director) (Goldwyn) (Review—May 20) (Consensus—July 15).
Mr. Potter of Texas (4,400 feet) (Adapted from the novel by Archibald Clavering Gunter) (Maclyn Arbuckle—Star) (Leopold Wharton—Director) (Producers—Security Corp.)
Modern Mariners (2 reels) (Arrow).
Monte Cristo (8 reels) (Adapted from the novel. "The Count of Monte Cristo" by Alexander Dumas) (John Gilbert—Star) (Emmett J. Flynn—Director) (Fox) (Review—April 1) (Consensus—August 5).
Montmarte (1 reel) (Hymayer Travelaugh) (Film Booking Office) (Review—July 22).
Moongold (2 recls) (Will Bradley—Director) (American Relcasing Corp.).
Moonshine Valley (William Farnum) (Fox).
More to Be Pitied Than Scorned (5 800 feet) (Adapted from the play by Charles Blaney) (Edward Le Saint—Director) (C. B. C.) (Review—July 29).
Motion to Adjourn (5,785 feet) (Adapted from the story by Peter B. Kyne) (Featured Cast) (Roy Clements—Director) (Arrow) (Review—August 19).
Mutts (2 reels) (Brownie, the Wonder Dog).
My Dad (5,600 feet) (Johnnie Walker—Star) (Cliff Smith—Director) (F. B. O.) (Review—July 15) (Consensus—July 29).
Mysteries of India (7,505 feet) (Joe May—Director) (Paramount).
My Wild Irish Rose (7 reels) (Adapted from the play, "The Shaughraun") (Pauline Starke and Pat O'Malley—Featured) (David Smith—Director) (Vitagraph) (Review—June 24) (Consensus—July 1).

N

Nanook of the North (6 reels) Robert J. Flaherty—Pathe) (Review—June 24) (Consensus—July 1).
New Teacher, The (4,453 feet) (Shirley Mason—Star) (Joseph Franz—Director) (Fox) (Review—August 5).
Nice People (6 reels) (Paramount) (Wallace Reid) (Review—August 26).
Night Life in Hollywood (6 reels) (De Luxe Film Co.) (Review—July 29).
Nine Seconds from Heaven (5,800 feet) (Rialto) (Review—July 8) (Consensus—August 12).
Noble Bachelor, The (2 reels) (Adventures of Sherlock Holmes series) (Educational) (Review—July 29).

O

Oathbound (4,468 feet) (Dustin Farnum) (Bernard During—Director) (Fox) (Review—August 12).
Oh, Promise Me! (2 reels) (Christie Comedy-Educational).
One Clear Call (7,450 feet) (Adapted from the novel by Frances Nimo Greene) (H. B. Walthall—Star) (John M. Stahl—Director) (First National) (Review—June 10) Consensus—July 8).
One Ol' Cat (1 reel) (C. C. Burr-Educational) (Review—August 5).
One Terrible Day (2 reels) (Pathe) (Review—August 19).
One Man Reunion, The (1 reel) (Robert C. Bruce-Educational).
Ordeal, The (4,592 feet) (Agnes Ayres—Star) (Paul Powell—Director) (Paramount) (Review—June 10) (Consensus—July 15).
Orphans of the Ghetto (Arista).
Our Leading Citizen (6,634 feet) (Thomas Meighan—Star) (Alfred Green—Director) (Paramount) (Review—June 24) (Consensus—July 8).
Our Better Selves (3 reels) (Fannie Ward—Star) (Pathe—reissue) (Review—August 19).
Out of the Silent North (4,211 feet) (Frank Mayo—Star) (William Worthington—Director) (Universal) (Review—June 17) (Consensus—July 22).

P

Paid Back (5 reels) (Gladys Brockwell and Stuart Holmes) (Universal) (Review—August 26).
Pair of Kings, A (Larry Semon—Star) (Vitagraph) (Review—July 8).
Pawned (First National).
Perils of the Yukon (Serial) (William Desmond—Star) (Perry Vekroff and Jay Merchant—Directors) (Universal) (Review—July 8).
Pillagers, The (7 reels) (American Releasing Corp.).
Plain Grit (2 reels) (Reginald Denny—Star) (Universal).
Playing the Game (1 reel) (Sport Film) (Goldwyn).
Pony Boy (2,000 feet) (Shorty Hamilton Series) (McGovern & Edgar).
Poor Boy (2 reels) (Mermaid Comedy-Educational).
Pot Roast (1 reel) (Joe Roch—Star) (Federated).
Price of Youth, The (4,445 feet) (Neva Gerber—Star) (Ben Wilson—Director) (Arrow) (Review—August 19).
Prince and the Pauper (6 reels) (Directed by Alexander Kardo) (Review—August 26).
Punch the Clock (1 reel) (Snub Pollard—Star) (Pathe).
Putting It Over (Phil Goldstone) (Richard Talmadge—Starred) (Review—August 26).

Q

Queen of the Moulin Rouge (6 Reels) (Adapted from Paul M. Potter's play of the same name) (Martha Mansfield—Star) (Ray C. Smallwood—Director) (American Releasing Corp.) (Review—August 19).

R

Rapid Fire (2 reels) (Educational).
Real Adventure, The (5 reels) (Adapted from Henry Kitchell Webster's novel) (Florence Vidor—Star) (King Vidor—Director) (Review—July 8) (Consensus—July 29).
Reckless Chances (Playgoers Pictures).
Red Hot Politics (Richard Talmadge) (Phil Goldstone).
Reporter, The (2 reels) (Lupino Lane—Star) (Fox) (Review—August 19).
Restless Souls (5 reels) (Adapted from story by Richard Harding Davis) (Earle Williams—Star) (Robert Ensminger—Director) (Vitagraph) (Review—June 24) (Consensus—July 22).
Ride 'Em Cowboy (2,000 feet) (Shorty Hamilton Series) (McGovern & Elger).
Ridin' Through (2 reels) (Art Acord—Star) (Universal).
Romance Land (Tom Mix) (Fox).
Roving Thomas (Kineto) (Comment—August 26).
Rose of the Sea (6,037 feet) (Adapted from the novel by Countess Barcyneka) (Anita Stewart—Star) (Fred Niblo—Director) (First National) (Review—August 19).
Rough on Romeo (Pathe) (Comment—August 26).

S

Seeing Scotland (1 reel) (Kineto Review) (Hodkinson) (Review—July 22).
Seen in Smyrna (Kineto) (Review—August 12).
Self Made Man, A (4,920 feet) (Adapted from the stories, "Jack Spurlock, Prodigal") (William Russell—Star) (Rowland V. Lee—Director) (Fox) (Review—July 22) (Consensus—July 29).

Shadow Eater, The (Rubard Travers) (Bartlett).
Sherlock Brown (4,800 feet) (Bert Lytell—Star) (Bayard Veiller—Director) (Metro) (Review—June 3) (Consensus—July 15).
Short Weight (2 reels) (Brownie and Johhnie Fox) (Universal).
Simply Shocking (1 reel) (Universal) (Comment—August 26).
Sands of Humanity (Producers Security).
Safe in the Safe (2 reels) (Sunshine Comedy-Fox) (Review—June 24).
Scandal in Bohemia, A (2 reels) (Adventures of Sherlock Holmes series) (Educational) (Review—July 15).
Screen Snapshots No. 3 (Pathe) (Review—July 1).
Seeing Red (2 reels) (Tom Santschi—Star) (Universal).
Silver Girl, The (3 reels) (Pathe) (Review—June 24).
Simply Shocking (1 reel) (Jack Duffy—Star) (Universal).
Sign of the Rose, The (6,200 feet) (Adapted from the stage play by George Beban) (George Behan—Star) (Harry Garson—Director) (American Releasing Corp.) (Review—August 5).
Sleuth, The (1 reel) (Pathe).
Slim Shoulders (6,050 feet) (Irene Castle—Star) (Alan Crosland—Director) (Hodkinson) (Review—July 8) (Consensus—August 19).
Smudge (5,332 feet) (Charles Ray—Star) (Charles Ray—Director) (First National) (Review—July 15).
Son of the Wolf, The (4,970 feet) (Featured Cast) (R-C) (Review—June 24) (Consensus—August 12).
Some Baby (1 reel) (Snub Pollard—Star) (Pathe) (Review—July 1).
Song of the Lark, The (2 reels) (Pathe).
Speed 'Em Up (2 reels) (Harry Sweet and Johnny Fox—Stars) (Universal).
Spirited Affair, A (1 reel) (Roy Atwell—Star) (Universal).
Spring Fever (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
South of Suva (5 reels) (Mary Miles Minter—Star) (Frank Urson—Director) (Review—July 7) (Consensus—July 8).
Squarin' It (Neal Hart—Featured) (Universal).
Star Reporter, The (5 reels) (Billy Rhodes—Star) (Arrow) (Review—August 26).
Starland Revue (1 reel) (Film Booking Office) (Review—July 1).
Starland Revue No. 7 (1 reel) (F. B. O.) (Review—August 5).
Stone Age, The (1 reel) ("Snub" Pollard) (Pathe).
Storm, The (7,400 feet) (Adapted from Langdon McCormick's play) (House Peters—Star) (Reginald Barker—Director) (Universal) (Review—July 1) (Consensus—July 8).
Storm Girl, The (Anchor) (Peggy O'Day—Starred) (Review—August 26).
Story of the Lark (2 reels) (Pathe) (Review—August 5).
Strange Idols (5,700 feet) (Dustin Farnum—Star) (Bernard Durning—director) (Fox) (Review—June 10) (Consensus—July 15).
Stranger of the Hills (Anchor).
Strictly Modern (1 reel) (Harry Pollard—Star) (Pathe).
Stroke of Midnight, The (6 reels) (Victor Seastrom—Star) (Victor Seastrom—Director) (Metro) (Review—June 17) (Consensus—June 24).
Stuck in the Mud (1 reel) (Mutt and Jeff-Fox).
Such Is Life in Near London (1 reel) (Hy Mayer Travelaugh) (F. B. O.) (Review—August 19).
Such Is Life on the Riviera (Hy Mayer Travelaugh) (F. B. O.) (August 12).
Such Is Life on the Rivier (Hy Mayer Travelaugh) (F. B. O.) (August 12).
Supply and Demand (2 reels) (Johnny Jones—Star) (Pathe-J. K. McDonald Productions).
Sunshine Harbor (4,300 feet) (Margaret Beecher) (Edw. Hemmer—Director) (Playgoers Pictures).

T

Take a Tip (2 reels) (Tweedy Comedy-Sanford Productions).
Take Next Car (1 reel) (Paul Parrott) (Pathe).
Ten Seconds (2 reels) (Lee Moran—Star) (Universal).
Texas (5 reels) (Franklyn Farnum—Star) (Phil Goldstone).
They Like 'Em Rough (4,700 feet) (Viola Dana—Star) (Harry Beaumont—Director) (Metro) (Review—June 10) (Consensus—July 29).
Through the Storm (5,905 feet) (Edith Stockton and Louis Kimhell) (Horace G. Plimpton—Director) (Playgoers Pictures).
Three Buckaroos, The (4,599 feet) (Featured Cast) (Fred J. Balshofer—Director) (American Releasing) (Review—August 12).
365 Days (2 reels) ("Snub" Pollard—Star) (Pathe) (Review—August 19).
Todd of the Times (3 reels) (Frank Keenan—Star) (Pathe—reissue).
Top of New York, The (5,148 feet) (May McAvoy—Star) (William D. Taylor—Director) (Paramount) (Review—July 1) (Consensus—July 22).
Toonerville Topics (Educational) (2 reels) (Comment—August 26).
Torchy's Nut Sunday (2 reels) (Johnny Hines—Star) (Educational) (Review—July 15).
Touch All the Bases (1 reel) (Paul Parrott) (Pathe) (Review—August 12).
Tracked Down (2 reels) (Art Acord) (Universal).
Truth Juggler, The (1 reel) (Paul Parrott) (Pathe—reissue) (Review—August 19).
Torchy Steps Out (2 reels) (Johnny Hines—Star) (Educational) (Review—June 24).
Tracks (5,466 feet) (Noble Johnson—Star) (Joseph Franz—Director) (Associated Exhibitors) (Review—June 17) (Consensus—July 8).
Treasure Bound (2 reels) (Produced by Jack White—Educational) (Review—July 22).
Trickery (2 reels) (Dorothy Woods and Harold Goodwin—Stars) (Universal).
Trimmed (4,583 feet) (Hoot Gibson—Star) (Harry Pollard—Director) (Universal) (Review—July 8) (Consensus—July 22).
Trip to Paramountown, A (2 reels) (Paramount) (Review—July 15).
Trooper O'Neil (4,862 feet) (Charles Jones—Star) (C. R. Wallace and Scott Dunlap—Directors) (Fox) (Review—July 29).
Tropical Love (Playgoers Pictures).
Trouper, The (4,480 feet) (Gladys Walton—Star) (Harry B. Harris—Director) (Universal) (Review—July 29) (Consensus—August 5).
Twenty-One (3 reels) (Bryant Washburn—Star) (Pathe Playlet—reissue) (Review—July 29).
Typical New England (Kineto) (Review—August 19).

U

Under Oath (Selznick) (5 reels) (Elaine Hammerstein—Starred) (Review—August 26) (George Archainband—Director).
Understudy, The (4,537 feet) (Doris May—Star) (William A. Seiter—Director) (F. B. O.) (Review—July 8) (Consensus—August 19).
Unfermented Bricks (1 reel) (Neeley Edwards—Star) (Universal).
Unfoldment, The (5,795 feet) (Florence Lawrence—Star) (George Kern—Director) (Associated Exhibitors) (Review—July 1) (Consensus—August 19).
Unmasked (2 reels) (Art Acord—Star) (Universal).
Up in the Air About Mary (5 reels) (Louise Lorraine—Star) (William Watson—Director) (Associated Exhibitors) (Review—July 8).

V

Movie Chat No. 21 (Urban) (Hodkinson) (Review—July 22).
Veiled Woman, The (5,300 feet) (Adapted from Myrtle Reed's novel, "A Spinner in the Sun") (Lloyd Ingraham—Director) (Hodkinson) (Review—June 24) (Consensus—August 19).
Virgin's Sacrifice, A (4,867 feet) (Corinne Griffith—Star) (Webster Campbell—Director) (Review—July 1) (Consensus—August 12).

W

Wall Nut, The (1 reel) (Roy Atwell) (Universal).
West of the Pecos (4,300 feet) (Neal Hart—Star and Director) (William Steiner) (Review—August 19).
West of Chicago (5 reels) (Fox) (Charles Jones—Starred) (Paul Schofield—Director) (Review—August 26).
When Husbands Deceive (5,708 feet) (Leah Baird—Star) (Wallace Worsley—Director) (Associated Exhibitors).
Wild Life, A (Harold Lloyd—Star) (Pathe—reissue) (Review—August 19).
Wildness of Youth, The (7 reels) (Virginia Pearson—Featured) (Ivan Abramson) (Review—August 26).
Worm That Turned, The (Cartoon) (Pathe—Aesop Fable) (Review—August 19).
What's Wrong with the Women (6 reels) (Featured Cast) (William Neil—Director) (Equity) (Review—August 12).
When the Devil Drives (5 reels) (Leah Baird—Star) (Arthur F. Beck—Director) (Associated Exhibitors) (Review—July 8).
While Satan Sleeps (6,675 feet) (Jack Holt—Star) (Joseph Henabery—Director) (Paramount) (Review—July 8) (Consensus—July 22).
White Masks, The (5,000 feet) (Adapted from the story by E. H. Corr) (Franklyn Farnum—Star) (George Holt—Director) (Merit Co.) (Review—July 1).
Woman of No Importance, A (5 reels) Adapted from Oscar Wilde's play) (Denison Clift—Director) (Review—June 17) (Consensus—July 8).
Woman Who Came Back, The (5,106 feet) (Adapted from the novel, "Sonia," by Stephen McKenna) (Featured Cast) (Denison Clift—Director) (Playgoers) (Review—August 12).

Y

Yellow Men and Gold (5,224 feet) (Adapted from Gouverneur Morris' story) (Helene Chadwick and Richard Dix—Featured) (Irvin V. Willat—Director) (Goldwyn) (Review—June 10) (Consensus—July 1).
You and Me (2 reels) (Century Comedy Kids) (Century Comedy-Universal).
Young Diana, The (Paramount-Cosmopolitan) (Marion Davies) (Albert Capellani and Robert Vignola—Directors) (Review—August 12).

Reed Renominated

The victory of United States Senator James A. Reed over Breckenridge Long for the Democratic nomination for United States Senator from Missouri has brought joy to the moving picture colony of St. Louis and to the exhibitors throughout the state.

Reed was bitterly fought by the Missouri Anti-Saloon League, the International Reform Bureau, the Lord's Day Alliance and the Women's Christian Temperance Union. Despite the fact that every large metropolitan newspaper of the state and the Democratic State and most of the local committees apposed him, Reed won by 6,500 votes.

Robin Is President

R. Clinton Robin, Pathe, was unanimously elected president of the Washington Film Board of Trade, at a recent meeting of the organization. Other officers elected were Walter Price, Goldwyn, vice president; Eugene Wilson, Vitagraph, treasurer, and C. M. Thomas, Strand Film, secretary. It was also voted to continue the services of Charles E. Wagner as corresponding secretary.

Tries 10 Cent Plan

M. Oppenheimer, of New Orleans, La., writes us that his Empire Theatre closed August 9 and that he has moved into the Lafayette Theatre, a thoroughly modern structure. The Lafayette hasn't been doing so well in the past and he will try out a straight 10 cent admission, running high class features, comedies and a novelty reel.

Black Sells House

The Black New England Theatres, Inc., this week sold the Opera House, formerly Hamilton Hall, Ludlow, Vt., back to its former owner, H. N. La Mare.

Files Judgment

Judgment for $2,695.60 against the Nicholas Kessel Laboratories, Inc., and in favor of the Powers Film Products Company, was filed Tuesday by Black, Varian & Simon of 50 Pine street. The judgment was obtained against the Kessels in the Circuit Court of Bergen County, N. J. The Powers company, being a resident of this county, filed the judgment in the New York County Clerk's office.

Extends Activities

Joseph Moscovitz, who operates the City Hall Theatre, a picture house and the only theatre in the financial district of New York City, has bought from Isidor Benenson the picture theatre under construction on Southern Boulevard, near Fremont street, the Bronx, for close to $250,000. The City Hall Theatre has been a subscriber to Moving Picture World for seven years.

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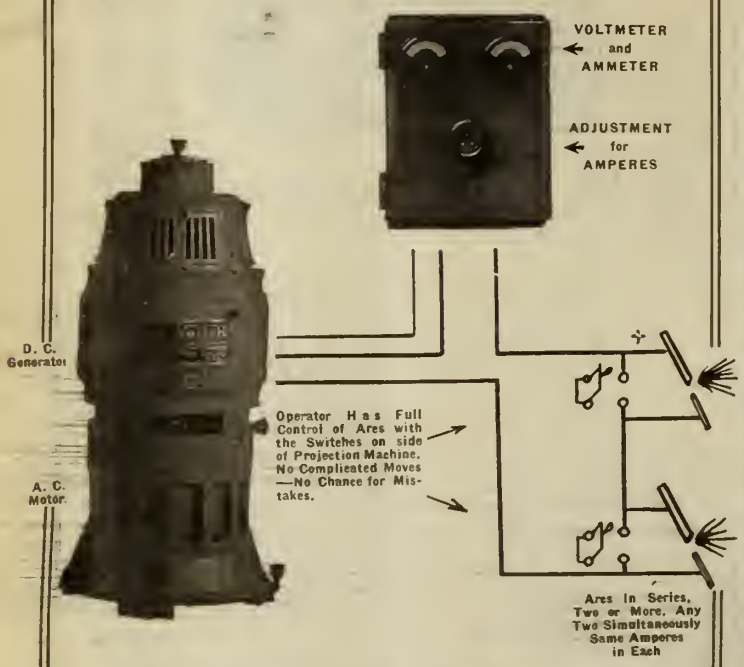
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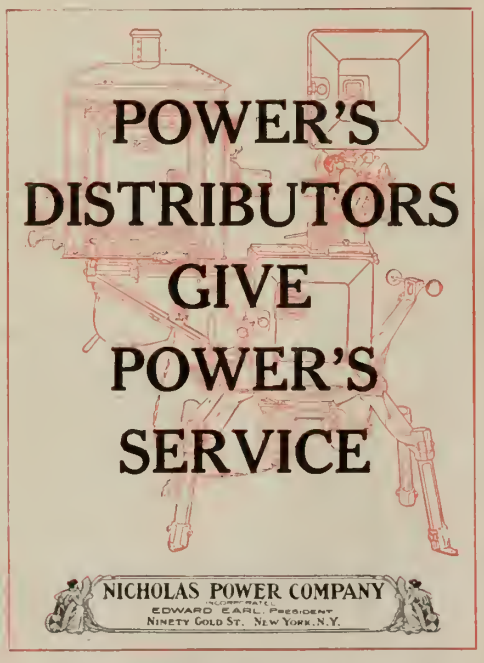

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